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# VIENNA

[Music students arriving in Vienna may call on The Musical Courier correspondent for all necessary information. Artists who wish their concerts here reported in these columns will kindly see that tickets for the same are sent to this office.]

BUCHFELDSTRASSE 6,  
VIENNA VIII, March 30, 1912.

At a recent concert of the Royal Academy of Music, Albert Kornfeld, of Philadelphia, played the Vieuxtemps violin concerto in a highly creditable manner, showing musical temperament, beautiful round tone, good technic and excellent bowing, especially in the staccato passages. He is only sixteen years old, but has already finished a severe course under Professor Rosé, and is now in the Meisterschule under Professor Sevcik. He gives promise of a brilliant career.

Allie Bloch and Melicent Virden played the Beethoven sonata, op. 12, No. 2, for violin and piano, in a lecture program on some of the poems of Vasco Tagliapietra. Mr. Bloch later in the evening gave a brilliant rendition of the sarabande and bourée from the second sonata of Bach for violin alone. He produces a broad, singing tone, shows a finish and delicacy in execution and interpretation and possesses real musical ability. Miss Virden rendered the piano part of the sonata with great tact and discretion, showing poetical refinement in the phrasing and interpretation; her tone is of a limpid, soft quality, very sympathetic. Prolonged applause followed each number.

The popular violinist, Vera Barstow, of Pittsburgh, Pa., at her recent concert played the Saint-Saëns concerto, a fantasia by Kamillo Horn, who acted as accompanist in this number, and three Hungarian dances by Brahms-Joachim, also adding a nocturne for violin and viola d'amour by Johann Kral, Luigi von Kunits assisting on the latter instrument. The composer, Kral, who is now in his eighty-fourth year, was present, and it was an affecting scene when he was led on the platform to acknowledge the applause accorded this beautiful work. Miss Barstow's ability and excellent playing have so often been commented on in these columns that it seems sufficient to state that she was in unusually good form, responded to several encores and received many flowers. She will concertize in Munich and Berlin before returning to America to pursue her artistic work still further. Fritz Jauner was an efficient coworker in this concert, playing piano numbers from Tausig, Debussy, Liszt and Sauer. She was compelled to give several encores, and was the recipient of a large number of floral offerings.

It is not often that an American composer wins laurels in conservative Vienna, but William E. Corris did so recently in a short operetta written for the Rumelshaus Club, to which artists, literary men and musicians belong. Clemens Oleszkiewicz, whose nom de plume is Julius Cleo, wrote the clever libretto, which contained many references to the members and the secrets of the club. The music was composite in character; there was first a "chorus of butterflies," in which twenty girls, dressed as butterflies, danced the gavotte from Thomas' "Mignon"; then followed an introduction to a song on a theme from the gavotte. This was treated in a fugal manner; then followed a chorus, a duet for soprano and alto, a recitative and waltz, which was succeeded by a march in the popular American style. The club was so pleased that it demanded the entire play repeated, and after presenting an honor trophy, signed by all the officers of the club, to the modest composer, gave him the invitation to write the music for their next annual performance.

The American Musical Club in Vienna held a meeting in the rooms of the Anglo-American Club, which was a decided success from both an artistic and a financial point of view. Nathan J. Fuchs was the guest, and sang "The Evening Star," from "Tannhäuser," and the prologue from "Pagliacci" in a powerful, baritone voice, which shows careful training artistically and dramatically, besides having a rich, full quality that pleases each hearer. Lilian Amalee (Smith) played the Chopin B minor sonata in a highly artistic manner, especially bringing out the manifold beauties of the second part. Possessing talent and being an earnest, conscientious worker as well, she shows progress in her art each time she appears in public and will, without doubt, reap the success in America that she continues to have in Europe. Ralph Lewando played the Bruch "Scottish Fantasy," accompanied by the excellent pianist, Herman Wasserman. Mr. Lewando produces a full, round, singing tone, and shows a sound musical intelligence. Mr. Wasserman also accompanied the vocal numbers with sympathetic skill. There was a

large audience present, among the guests being Fräulein Riess, the Russian sculptress and painter; Pauline Kruger Hamilton, the well known American photographer, and Hugo Taglang, the sculptor. A short business meeting for the members of the club was held after the program, and it was decided to charge the Viennese nine kronen (one dollar and eighty cents) for membership fee—the foreign students paying only one third as much. After all expenses were paid a neat sum remains in the treasury, and a subscription list has been started for a musical library for the club. Mr. Fossati and Miss Funk heading the list. It is intended to hold the meetings every fortnight or oftener during the remainder of the student year.

May and Beatrice Harrison, violinist and cellist, were invited to give a second program here after their successful concert in the Grosser Musikverein Saal last week.



JOHANN STRAUSS.  
Sketched by Anton Rubinstein.

The critics praised them unreservedly, and after hearing them last night one can realize that they deserve all good that can be said of them. Each is intensely musical and earnest and conscientious in interpretation, with plenty of romance and poetry combined. They use a Peter and a Josef Guarnerius violin and cello, and their teachers, Auer and Becker, have instructed their pupils well in the characteristics and peculiarities of each instrument and how to utilize them to the most musical advantage. The young artists are prepossessing and modest in demeanor and are forces in the musical world to be seriously reckoned with. A surprise of the evening was that each ably played the other's accompaniments at the piano. Several encores were given at the close of the program.

The second "Class" of this year at Professor Leschetizky's was given last week and two Americans appeared, winning hearty approbation from the artistic and cosmopolitan audience that always attends these evenings. May Lang, of New York, played a Chopin nocturne and a Mozart fantasia with delicate grace and poetical phantasy. Gertrude Cleophas gave an excellent reading of the Tchaikowsky concerto, ably accompanied by Dr. Liszniewski at the second piano. She shows a broad education in pianistic work and has fire and temperament and a brilliant execution. Both Miss Lang and Miss Cleophas study with the talented concert pianist and "Vorhererterin," Margaret Melville-Liszniewska, and Professor Leschetizky as well. Little nine year old Fräulein Prelowska played the Haydn variations, bringing out each delicate nuance and phrase so musically that the master and all the guests were delighted. Florence Trumbull is preparing this little prodigy for the professor. Maud Puddy, of Australia, gave a thoroughly musical reading of seven Chopin preludes; Nadia Chebab, the protégé of

Carmen Sylva and the professor, played the G minor Saint-Saëns concerto, with Madame Gabriel-Leschetizky at the second piano. The Liszt concerto, played by Mena Töpfer (accompanied by Madame Leschetizky), followed, and Herr Czarniawsky ended the program with a brilliant Liszt number.

Germaine Schnitzer recently gave a very successful concert in Monte Carlo, and the Paris Journal declares her to be one of the best pianists of the present day. She has finished an extensive concert tour in Germany, and now is in France concertizing, later going to London.

Volkoper Director Rainer Simons is endeavoring to secure aid from the city in having the Volkoper Orchestra play in some of the public parks all summer so that it will not be necessary for the members to seek positions out of town. The plan has met with approval, but it may be some time before the city fathers can attend to the unfinished business in order to make room for the consideration of the new project.

William Miller sang in Graz recently, and in May will appear in Cassel, Düsseldorf, Hannover, and Mannheim. In Hannover he will sing in the Musical Festival.

Arrangements have been perfected by which Carl Burrian has been engaged at the Hofoper for six years from next autumn. Bruno Walter, the conductor, probably will remain in Vienna until his contract expires, in 1917, although his salary has been increased and leave of absence granted to enable him to direct the Festival plays in Munich and elsewhere.

LOLITA D. MASON.

## Ossip Gabrilowitsch, Conductor.

Following are a few additional press comments on Gabrilowitsch's conducting in Manchester (England) and in Berlin:

Ossip Gabrilowitsch conducted the Hallé concert at Manchester tonight, making his first musical appearance in the city. The reading of the Tchaikowsky "Pathetic Symphony" was full of imaginative color. The third movement was given great brilliance and made a vivid tonal picture. But, though the bizarre side of the music was emphasized, the full sonorous themes of the other movements were played with fine nuance, and never broken, for wild effects. As a climax builder, Mr. Gabrilowitsch is exceptionally balanced, and the closing bars, so pregnant with emotion, were a fitting close to a particularly magnificent performance, the orchestra showing greater zeal in its playing than has several times been the case during this season of transient conductors.

The full power of the talented young Russian was applied to Liszt's "Les Préludes," probably the most poetically imaginative of tone poems, and each section given an absolute identity. Here again the orchestra responded with something like its old precision. Mr. Gabrilowitsch conducted with such musicianship that we do not think that this is the last time we shall hear him here.—Yorkshire Observer, Bradford, February 2, 1912.

Of the very young conductors who have appeared this season none has excelled Ossip Gabrilowitsch. Only twenty-six years of age, he has studied under Nikisch, and has the makings of a really first class conductor. Not even his great exemplar surpasses him in rhythmic strength and beauty. In the last (Liszt's "Preludes") he obtained a sublimity of effect that even Richter might have envied.—Musical Times, London, March 1, 1912.

Judging by his performance last night, he (Gabrilowitsch) promises to rank among the first conductors of the day. Although still young, his control of the Hallé Orchestra bore all the marks of wide experience and facile judgment, allied to a freshness of interpretation which is altogether delightful. In Tchaikowsky's "Pathetic Symphony" he achieved his first success. He displayed considerable courage in attempting so formidable a selection, but certainly the result was all to his credit. In Liszt's preludes Gabrilowitsch scored his greatest triumph. His treatment was essentially lyrical and his handling masterly.—Leeds Mercury, February 3, 1912.

Ossip Gabrilowitsch made a deep and lasting impression through his conducting of Brahms' C minor symphony and three numbers out of Berlioz's "Damnation of Faust" with the Philharmonic Orchestra last Saturday evening. As before he showed himself an impulsive wielder of the baton, whose every gesture is carefully and cheerfully followed by the orchestra.—Friede Deutsche Presse, Berlin, March 12, 1912.

## Another Bispham Success.

David Bispham scored one of his brilliant successes in Toledo on April 3. "Even after many years," said the Toledo News-Bee, "and when a large number of people were wondering if his voice would still be good, David Bispham, at his appearance with the Orpheus Club, amazed the large audience with his wonderful singing. Mr. Bispham surely possesses all his old time fire and personal magnetism, and an even more perfect dramatic art."

The critic of the Toledo Times was equally commendatory:

"Age hath not withered, nor custom staled" Mr. Bispham. Time has not spoiled the resonance of his voice, though it has added stateliness to his demeanor; and under his dark, heavy brows his eyes flash with the ardor of effervescent youth, and the enthusiasm of a great cause has made him the apostle of singing in English.

Heavy-Goer (at dance, at a late hour)—Haven't the least idea what the time is, have you?

Long-suffering Partner (seizing her opportunity)—Oh, just ordinary valse time.—Punch.

# LEIPSI C

LEIPSI C, April 4, 1912.

On the evening of March 31, the two Leipzig City Theaters gave farewell performances of opera and drama under managerial control of Robert Volkner, who had been artistic and business director of these theaters since May, 1906. Volkner leaves Leipzig to become director of the City Theater at Frankfurt-am-Main, where his title and position are those of an intendant. With the coming of Volkner's successor, Hofrath Max Martersteig, of Cologne, the post of managing director of the Leipzig Theaters has become also that of an intendant, which means that the City Council of Leipzig has taken over the full financial responsibility of these theaters and conducts them henceforth through this agent, or intendant. With the beginning of the autumn season, this responsibility will include not only the so called Old Theater and New Theater, as now, but the new Operetta Theater will be added to the City Council's own play houses. For the farewell performances recently held the old theater played Schönherr's drama, "Glaube und Heimat," the new theater had Wagner's "Meistersinger," under Conductor Pollak. The retiring director had witnessed the performance at the old theater and had been called to the stage for a few words of farewell. Some time later, at 10.50, the "Meistersinger" was concluded at the New Theater and after the artists had been wildly acclaimed for some minutes, Volkner was also called to this stage for a brief address to the public.

When the public had gone home, after the "Meistersinger" rendition, the entire artistic and technical corps of the old and new theaters assembled on the stage of the New Theater to make a number of presentations and speeches of farewell. Director Volkner spoke for five minutes, thanking each corps for the hearty support that had been accorded him from every department. Then came actor Huth, in the name of all the solo members and principals, extolling the stalwart character of their director, who had been also their actor colleague from 1902 until he took charge of the theaters in 1906. At the conclusion of his address, Huth presented a bronze figure, the "Bathing Girl," by the distinguished Leipzig sculptor, Max Klinger. Other members who spoke and made presentations were Regisseur Marion, the chairman of the chorus organization; Emma Grondona, for the ballet; Concertmaster Hering, for the orchestra; Seidel and Heimann for the house and stage technical personnel. The entire proceedings were impressive, each speaker plainly showing that the city of Leipzig was losing a man of big character besides a most accomplished and sympathetic leader. Volkner was born in Riga in 1871 and first played as actor at Burg, near Magdeburg, in 1890. He was subsequently at Rudolstadt, Göttingen, Eisenach, Augsburg, Mainz and Zürich, before playing at the Cassel Court Theater from 1896 until his Leipzig engagement in 1902.

In a summary published in the Leipziger Tageblatt, Eugen Segnitz points out that in the six years of Volkner's managing, the Leipzig Theaters brought forty-one opera premiers and revivals, also forty-six operetta premiers, of which three operas and eight operettas were given for the first time on any stage. The new operas included Strauss' "Salome," "Elektra," "Rosenkavalier," "Feuersnott," Ethel Smyth's "Wreckers," Addela Madison's "Talisman," Humperdinck's "Heirat wider Willen" and "Königskinder," Zepler's "Bonaparte," Rousseau's "Wahrsager," Pfitzner's "Arme Heinrich," Klose's "Isebill," Blech's "Versiegelt," Zollner's "Faust," Kleemann's "Klosterschüler," d'Albert's "Flauto Solo," Bittner's "Musikant," Friedheim's "Tänzerin," Kaskel's "Dusli und Babeli," Görtter's "Süsse Gift," Massen's "Werther" and "Manon," Giordano's "Siberia," Wolf-Ferrari's "Neugierige Frauen," "Vier Grobiane" and "Susanne's Geheimnis," Puccini's "Madame Butterfly," Gluck's "Maienkönigin," Goldmark's "A Winter's Tale."

The cast for the last giving of "Die Meistersinger" had Willy Buers for the first time in the role of Hans Sachs. The balance of the cast was about as usual, with Ullrich as Walther, Fräulein Marx as Eva, Fräulein Stadtegger as Magdalena, Kunze as Beckmesser, other roles represented by Rapp, Kase, Dlabal, Scholz, Staudenmeyer, Lohmann, Klinghammer, Schwering, Hermann, Schönléber and Marion, the last named also acting as regisseur and giving the small part of the night watchman. The entire opera was given delightfully, the three principal male roles especially so. Buers is possessor of a magnificent voice and he has distinguishing actor talent, as he had abundantly shown in his giving of the difficult role of Ochs von Lerchenau in the "Rosenkavalier." Kunze has been

the delight of this public for years in the wholesome humor of the Beckmesser role. The orchestra, which is made up of Gewandhaus men, was superb, as usual, under



FERDINAND DAVID,  
Fiddler and friend of  
Mendelssohn.

Pollak's careful leading, though it must be remarked that this conductor has never been able to bring out half of the rich polyphony that was heard here each time in the several years' conducting by Richard Hagel, who is now at the Braunschweig Ducal Theater.

Following upon the close of the Volkner regime, the Opera has taken a few days' vacation, but it resumes on Easter Sunday with Gluck's "Iphigenie in Taurus," followed by "Rosenkavalier," April 8; "Fledermaus," in opera cast, April 10; Offenbach's "Schöne Helene," April 11; d'Albert's "Abreise" and Strauss' "Feuersnott" for April 12, and Meyerbeer's "Prophet" for April 13.

The tenth and last Philharmonic concert of the sixteenth season, under Hans Winderstein, fell upon

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marck's birthday, April 1. The program was considered a memorial to him. There were the Beethoven "Eroica" symphony, three patriotic a capella male choruses sung by the Leipziger Männerchor, under its own director, Gustav Wohlgenuth; the Strauss "Heldenleben" and the Wagner "Kaiser March" with chorus. The unaccompanied choruses were Grell's eight voice "Graduale," R. Heyne's "Heldengrab" and A. Kirchl's "Blankes Wort." The orchestra showed very good routine for the evening and the playing was enjoyable. The unaccompanied male chorus proved an agreeable feature for a symphony concert. The chorus sang in fine ensemble and agreeable vocal quality, with considerable attention to nuance. The attendance was the largest of the Philharmonic season.

Alvin Kranich has recently completed an overture and incidental music to Scott's "Kenilworth." The overture, under title of "Amy Robsart," will be given very first performance at Bad Nauheim in May, the orchestra under direction of Hans Winderstein. Mr. Kranich has given up his residence in Dresden and will probably locate in Munich or Leipzig.

Ludwig Wüllner's recital brought out the usual large audience, and the artist was especially well disposed. Besides giving fourteen songs by Schubert, Brahms, Strauss, Schumann, Hugo Kaun ("Der Sieger"), Theodore Streicher, Sinding and Wolf, he declaimed Wildenbruch's "Hexenlied" to the melodramatic music by Max Schillings. The enthusiasm was great and both artists (Von Bos accompanied) were called many times, but no encores were granted. The program had already taxed the strength of the singer.

The Berlin pianist, Edmund Schmid, gave one of the best recitals of the latter part of the season. He played

the Bach chromatic fantasia, the Beethoven "Waldstein" sonata, the Brahms-Handel variations and fugue, a Brahms intermezzo and rhapsody, one of the MacDowell "Idyls," an intermezzo by Walter Lampe, a minuet and a nocturne by Sgambati, Meyer-Obersleben's "Murmuring Brook," and Myrtle Elvyn's D major serenade and A major novelette from her op. 10. The artist is especially well adapted to play Beethoven, since his style is complete in a wide variety of detail, which does not once fail to interest. So is the tone produced of unflinching warmth, and the desire for interpretative detail is never allowed to disturb the main form lines of the composition. The compositions by Myrtle Elvyn were still able to hold interest through their strong pianistic traits and evidence of careful composing through every phrase. Their musical content is not heavy, but it is always agreeable, so that the selections furnish pleasure and command respect.

Music teachers and amateurs who may be traveling in Germany between May 20 and August 20 will find interest and practical help in an exposition of compositions for teaching and for use in the home. The exposition will be held in Feurich Hall, Leipzig, under protection of the Society of German Music Dealers. The exposition will be in two divisions. One part of the hall will be given up to a show of the compositions offered, another part will provide for the playing of the compositions by members of the music teachers' societies. These performances will be given regularly and without charge for hearing. The Music Dealers' Society has invited all publishers to participate in the show, and it is expected that in the three months' session a great deal of good will be accomplished in making useful material better known.

EUGENE E. SIMPSON.

## Graduations at Leipzig Conservatory.

The first six of the annual graduation programs at Leipzig Conservatory were reported some weeks ago. The last six, which were played in March, also included two entire concerts of compositions by students at the institution. With the names of instructors given in parenthesis, the six programs were as follows:

March 1—Bach D minor piano concerto allegro, Lisbeth Liebman (the late Carl Beving and Fräulein Lutz), Leipzig; allegro from Reinecke B minor piano concerto, Ella Hunger (Von Bose), Chemnitz; Spohr violin Gesangsconcerto, Helen Young (Sitt), Lenz, Scotland; Moscheles' G minor piano concerto allegro, Margarete Sauer (Herrn Beving and Wünsche), Merseburg; Giordani's "Caro mio ben" aria and the mezzo aria from Eckert's "William of Orange," Emilie Stammschulte (Frau Baumann), Dresden; Brahms piano solos, E minor and C major intermezzos and E flat rhapsody, Lisa Kruse (Teichmüller), Bremen; Volkmann A minor cello concerto allegro, with Klengel cadenza, Frederick Search (Klengel), Wyoming, Ohio; Beethoven C minor piano concerto largo and finale, Johanna Will, (Ruthardt), Strassburg.

March 5—Student compositions. Small suite, G minor, for two violins and piano, played by Fritz Zuleger, Albert Weckauf and the composer, Willibald Muck (Reger), all of Leipzig; soprano songs, "Schaukel," "Zauberin," "Armbandspruch," "Mädchen von Granada," sung by Maria Carloforti, Leipzig, accompanied by composer, Rudolf Thomas (Reger), Goslar; piano and violin sonata, C minor, played by violinist Leo Schwarz, Hamburg, and composer, Willy Poschadel (Reger), Namschlau, Schlesia; tenor ballades, "Friedhofsgang," "Herr Oluf," sung by Herr Sammler, accompanied by composer, Hermann Gischler (Merkel), Eschwege; four movement piano suite, played by composer, Christine Werner (Krehl), Dessau; tenor songs, "Mai," "Frühlingsstürme," "Wandert ihr Wolken," "Wenn über stiller Heide," sung by Herrn Sammler, accompanied by composer, August Blume (Reger), Braunschweig; string trio, D minor, played by Herrn Schwarz, Hamburg, Eric Leftwich, London, and composer (viola), Hermann Grabner (Reger), Graz, Austria.

March 8—Bach D minor piano concerto allegro, Ellida Schabad (Wendling), Kischineff, Russia; Haydn cello concerto allegro, Otto Harzendorf (Klengel), Chemnitz; H. Götz B flat piano concerto allegro, Xenia Malinowsky (Beving, Fräulein Lutz), Novogrudok, Russia; Forsyth G minor viola concerto moderato-allegro, Paul Günther (Bolland), Lunzenau; two "Queen of the Night" arias from Mozart's "Magic Flute," Ella Hilarius (Frau Hedmond), Leipzig; Lalo F major violin concerto, andante and finale, Jean Stockwell (Becker), Bridgeport, Connecticut.

March 15—The d'Albert E major piano concerto, Ivy Smith (Teichmüller), Guisborough, England; Sitt A minor viola concerto, Erwin Karohl (Bolland), Berlin; Chopin B minor sonata, Ena Howorka (Pembaur), Kaaden, Bohemia; Dvorák cello concerto, adagio and finale, Chaim Stuchewsky (Klengel), Cherson, Russia; Tschai-kowsky violin concerto allegro, Leo Schwarz (Sitt), Ham-



burg; Liapounow second piano concerto, E major, op. 38, Florence Wagner (Teichmüller), Seattle, Washington.

March 22—Student compositions. Organ sonata, B flat major, played by composer, Willy Poschadel (Reger), Namslau, Schlesia; G minor piano sonata, played by Arno Reinhardt, Thalheim, composed by Hermann Gischler (Merkel), Eschwege; soprano songs, "Rückblick," "Verschwunden," "Zu spät," sung by Margarete Grün, Halle, composed by Wilhelm Rettich (Reger), Leipsic; piano trio, A minor, played by Jan Nivinski, Piotrkow, Russia, Bohdan Bereznycky, Lemberg, Poland, and pianist composer, Albert Scharf (Krehl), Leipsic; the same composer's songs, "Das Grab," "Schöne Nacht," "Warnung," sung by Charlotte Mäder, Leipsic, accompanied by the composer; piano solos, G minor prelude, D major andante, G major menuetto, played by Emanuel Gatscher, Linz, composed by Victor Ullrich (Reger), Bukarest; B minor double concerto for violin and viola, played by Otto Kobien, Plauen, Paul Günther, Lunzenau, the orchestra under the composer, Hermann Grabner (Reger), Graz, Austria.

March 27—Klughardt A minor cello concerto, Eva Klengel (Klengel), Leipsic; Reger-Bach piano variations and fugue, Kurt Haeser (Teichmüller), Leipsic; Mendelssohn violin concerto allegro, Nora Klengel (Sitt), Leipsic; Brahms F minor piano sonata, Helene Asche (Teichmüller), Paris; "Traviata" aria, "Ah fors e lui," Maria Carloforti (Frau Hedmondt), Leipsic; Klengel D minor cello concerto allegro, Gustav Katz (Klengel), Wilna, Russia; Rachmaninoff F sharp minor piano concerto, andante and finale, Rebekka Burstein (Wendling), Odessa.

The two programs of student compositions proved to have nothing of unusual value, yet the Muck small suite for string trio was a fine example of honest composing and bright musical inspiration in spirit of long ago. Only a portion of the aria showed less buoyancy, but the suite as a whole constituted fine entertainment, and it is probably entitled to come into print. Gischler's vocal ballad, "Herr Oluf," on a Herder poem, is another work in most praiseworthy composing in plain means but much interesting detail, so that this work is also entitled to publication and concert use. The Grabner double concerto proved a work of delightful entertainment, if in musical dialect not always true to one style. The violin and viola participated in much well written dialogue, and a pretentious double cadenza carried much interest in tuneful character. The same composer's string trio showed considerable ease of writing in thematic material not unrelated to Reger. The first movement was good music without being good enough to come into use. The andante was much better inspired, and in its good composing it was entitled to go out into the world. The other two movements were not heard for this report. Gischler's piano sonata had the misfortune to draw a very incompetent performer, who broke up all interpretative lines and played dryly in general. It was therefore possible to hear only occasionally the fine harmonic depth of the work. But the composition could hardly have the practical value of the composer's "Herr Oluf" ballade mentioned above. The four songs by Thomas were particularly well sung by Miss Carloforti, but these selections had great practical singing attributes, anyway, and though the musical content is not heavy, the songs represent creditable results in a style that has been long neglected in Germany. The Poschadel piano and violin sonata strongly showed Reger influence in the ever alternating dotted figure and triplets. The work had interesting episodes, but as yet the composer is very immature and at times he especially failed to write well for the violin. The same composer's organ sonata is a creditable work, without great individuality, though a broad, agreeable waltz episode did sound strange on the organ. Ullrich's solo piano pieces were smooth running, in very light melodic content, only the minuet coming into more character through a dramatic contrasting section. The Rettich songs showed a style fairly well established and uniform through the three selections. The content was generally in pronounced lyric vein. Blume's four songs generally showed good singing manner, yet their content was only of moderate value. Fräulein Werner's piano suite proved much more talent than is generally expected of women composers. The material has pronounced melodic quality, but the composition interests still more through busy composing and much invention. So did she build up her fugue well in material less conventional than in the writing of many of her male colleagues. The Scharf piano trio carried considerable interest through invention, industrious composing and especially fine, long, melodic lines that have been out of fashion for a good while, but are ever welcome in this strength of inspiration. Practically considered, the work would have seemed in better balance if the strings had been able to get through, but there was much writing for them in the sombre tone color of the lower strings. The three songs by the same composer had good qualities, without much practical value. There is need for clearer chiseling in these miniatures in order to secure results of concert

value. Summarizing on the two programs as a whole, the composing was always in commendable canonic and polyphonic types, reasonably free from the taint of modern symphonic poem. Only the Grabner double concerto moved about in dialect between Tchaikowsky, Strauss and other moderns. It is especially worthy of note that Reger keeps his pupils at work on classic ground exhorting them to sit with their studies long enough to write out good melodies. So is Reger's own composing on classic, wholesome lines, but because he has written in a great many more notes than the average ear catches on first acquaintance, it has been convenient for the uninitiated to claim his works to be seething in hypermodernism. Indeed, nothing could be farther from the truth.

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In reviewing the many performances which indicated executive talent and praiseworthy accomplishment, one regrets not to have been able to hear every number of these programs. But as that was not possible, the actual hearings are supplemented by notice of a few more, concerning which good reports have gone forth. Ella Hunger's playing of the Reinecke B minor concerto was a creditable performance, in a good deal of musical buoyancy. Miss Young's violin playing indicated a left hand particularly well established, and good musical talent, which was well in place in the slow movement. Fräulein Sauer is an agreeable and highly vivacious pianist, who seems capable of taking much more accomplishment. Emilie Stammschulte's voice is one of fine material, well poised and intensified, and she is already musically mature. The American cellist, Search, is playing in most accomplished manner, in vigor, tonal warmth and good interpretative attributes. Elida Schabad played piano in brisk, clear rhythm and nice tone, with commendable

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nuance. Xenia Malinowsky found in the Götz concerto movement a medium for brilliant play, and she made it interesting to hear, if still a composition of no great musical depth. Herr Harzendorf played the Haydn cello concerto in beautiful tone and good taste. Herr Günther's viola playing showed him to be musical and well prepared for his task. The very young coloratura soprano, Ella Hilarius, gives much promise, since she sings musically, in very good use, of an unusually high voice. Violinist Miss Stockwell is said to have played brilliantly in the Lalo concerto. She had recently played the work in cities outside of Leipzig. For this summer she is playing in Italy, but will probably return to Leipzig in October for further study under Becker. Pianist Miss Smith played in a manner that was brilliant beyond the average. She was also musical enough to find all the considerable mood which the concerto provides for in various episodes. She has sufficient talent to warrant a fine career if she remains in concert work. Viola player Karohl performed in good musical style, with considerable animation. Ena Howorka is a highly poetic and generally gifted pianist of great individuality. After the first movement of the Chopin sonata, which she played with great elegance, she gave much character to the scherzo, and came into impressive mood wealth for the largo and fully maintained interest with the finale. Following upon her fine performance, cellist Stuchewsky played very musically in two movements of the Dvorak, when came violinist Schwarz in a most brilliant giving of the Tchaikowsky concerto allegro. Schwarz has been playing well for years, so that his technique and musical style are fully mature. The evening closed with pianist Florence Wagner's wholly beautiful rendition of the Liapounow second concerto, then given for the very first time in public anywhere. Though this was the first time she had ever played with orchestra, she was at perfect ease and did not seem to bother about her piano playing. She watched the conductor continually and played in beautiful balance throughout. The concerto proved to have much value as

composition, and in this clear and vigorous setting out it showed playing attributes that should make it popular with artists and public alike. The last program of the graduating season was participated in by two daughters of Julius Klengel. As between the violinist, Nora, and cellist, Eva, the cellist has the advantage in a large, firm hand, with the strength to secure much tone of fine quality. But the violinist has also an unusually clear, reliable technique, with perfectly free bow arm and wrist. Though neither of these young artists would be accredited with great talent, they play enjoyably. In conjunction with their pianist sister, they are coming into numerous engagements as piano trio. Pianist Kurt Haeser played the Reger-Bach variations and fugue in ridiculous ease, in spite of their tremendous difficulties. Musically, they were all clear, yet they would have profited by a slightly more animated style. Max Pauer, of Stuttgart, had made a veritable sensation with these variations in a Leipsic recital, and upon his London performance a distinguished connoisseur declared the variations transcendental and the greatest single work ever written for piano solo. Following Haeser's playing in Leipsic, Fräulein Asche gave the Brahms F minor sonata in a manner that was nothing less than a revelation of the great character lying hidden in the work. It is presumed that Teichmüller, her instructor, was responsible for the reading, yet she carried it out with extraordinary results, such as could be attained only by an extremely gifted pianist nevertheless. Her playing of the latter movements of the work was a kaleidoscopic show of color and fancy, so that in an audience of true connoisseurs it should have created a memorable sensation. The coloratura soprano, Maria Carloforti, is a mature artist on her singing of the Traviata aria. So is she already engaged for the Wiesbaden Opera. She remains for awhile in Leipsic under instruction of Frau Hedmondt. The young Russian cellist, Gustav Katz, is one of the best talented of recent years. He is of hardly more than fifteen years, yet an imposing cellist, combining every desirable musical attribute with great physical strength that are needed for the cello. Pianist Rebecca Burstein was recently mentioned here for her remarkably successful debut with members of the Sevcik String Quartet in a performance of a Brahms piano quartet. Her playing of the first Rachmaninoff concerto, andante and finale showed again her fine poise and beautiful spirit, with a piano touch permitting many shades of color. She will probably return to Russia soon, and there she should be especially successful among her countrymen, who best appreciate just such an artist of her fine poise. EUGENE SIMPSON.

### Calvary Choir Festival Concert.

Tomorrow evening, Thursday, April 25, the grand choir of Calvary Baptist Church, New York, will give its sixth annual concert in the church auditorium on West Fifty-seventh street, near Seventh avenue, New York. The soloists announced are: Marie Stoddard, soprano; Bessie Bowman-Estey, contralto; John Young, tenor; C. Judson Bushnell, basso; Lolita Gainsborg, pianist, and Edward Morris Bowman, organist. Mr. Bowman is the organizer of this fine body of singers and is the musical director. The program for the evening follows:

- \*Tis Thy Wedding Morning (Nuptial chorus from The Rose Maiden), Cowen
- Calvary Choir.
- The Two Grenadiers (by desire), descriptive ballad for bass, Schumann
- C. Judson Bushnell.
- Old English melodies harmonized by H. Lane Wilson, from a Cycle of songs entitled Flora's Holiday—
- Come, All Ye Lads and Lassies.
- Gentle Dawn.
- Marie Stoddard, Bessie Bowman-Estey, John Young, C. Judson Bushnell.
- Grand offertory in E flat for organ, composed for and dedicated to E. M. Bowman .....Baptist
- Edward Morris Bowman.
- O, For a Burst of Song, ballad for contralto .....Allison
- Bessie Bowman-Estey.
- Love Was Meant to Make Us Glad, four-part song...Edw. German
- Calvary Choir.
- Polonaise from Mignon .....Ambrose Thomas
- Marie Stoddard.
- Concerto in G minor .....Mendelssohn
- Lolita Gainsborg.
- Orchestral parts on organ by Edward Morris Bowman.
- Awakening, part-song in four, six and eight voices .....Webster
- Calvary Choir.
- My Lute .....Liddle
- Last Night I Heard the Nightingale (The Shepherd's Song).....Salter
- Before the Dawn .....Chadwick
- John Young.
- Quando Fia Cenere, trio for soprano, contralto and tenor...Campana
- Marie Stoddard, Bessie Bowman-Estey and John Young.
- Hail, Bright Abode (Grand chorus from Tannhäuser).....Wagner
- Calvary Choir.

### Dinner for Nikisch.

"The Bohemians" will give a dinner in honor of Arthur Nikisch at the Hotel Astor, New York, on Friday evening, May 3. Unfortunately for the ladies, the invitations are "for gentlemen only."

**Eleanor McLellan Solves a Problem.**

No statement is more expressive or more characteristic of Eleanor McLellan than this: "Teacher and Maker of Singers." These five words tell the story in concise form, but the casual reader who does not pause to consider or to weigh each word is apt to miss the purport and almost certain to lose the significance of such a statement.

The world is full of voices, and as it is a natural proclivity of mankind to want to express himself emotionally through the medium of the voice, singing is innate. But the human voice, being part of an organism under the control of a mind, is more apt than not to be guided by it, and as the mind is quite as uncertain a factor as the tongue, especially when untrained, the vocal apparatus is regarded as something that must be subjected to physical reconstruction, whereas nature has provided amply for every demand.

This fact is overlooked, however, and people willingly consent to undergo many tortures of vocal training which often damage the voice and not infrequently irrevocably ruin it. The voice must be trained in order that it may better be able to express thought, whether by word or tone. It must be expanded and strengthened. Its volume must be increased. It must be made more flexible and more smooth. In other words, the art of vocalization must be brought to bear upon it. Such a course of training, however, does not mean that it must be forced to do unnatural things, but guided along strictly natural lines, in precisely the same manner as the athlete prepares himself for a race. He simply increases his ability and skill. In no other form of art are unnatural methods so prominent as in the art of voice culture. The best vocal lesson one can take is to observe the birds, and he or she who discovers the secret of their art possesses the real method of voice culture.

Eleanor McLellan has been a serious student of primal facts and principles concerning the voice. With a naturally good voice she placed herself in the hands of a "teacher" who, in due course of time, deprived her of that voice. Thereupon she determined to solve the problem of how to train the voice so as to avoid all possibility or danger of impairing it, and at the same time to preserve it, develop it and expand it into greater usefulness. This task has occupied some years, although Miss McLellan is still a young woman. The diligence and persistence with which she labored was at last crowned with success, but not con-

tent with expending the fruits of her discovery solely upon herself in order to restore her own voice to its natural force and power, she opened a studio at 33 West Sixty-seventh street, New York, and there welcomed all those who, having been treated by incompetents in like manner,



ELEANOR McLELLAN.

wished to come. Soon she found herself surrounded by a number of broken and ruined voices. Together, with a new joy and a new inspiration, teacher and pupils worked. The results have been phenomenal and are matters of history.

Still uncontent, in spite of so satisfactory a beginning, Miss McLellan continued her researches, adding to her

stock of information and knowledge—and consequently to her powers year by year, until now she claims to have perfected a system of vocal culture that will stand any test. If testimonials be any substantiation of this claim, then Miss McLellan must be awarded a favorable verdict. Not only is her work devoted to rebuilding broken voices, but she is a maker of singers. Her experience and knowledge enable her to take the tender, untrained voice and develop it to its maximum capacity. She is a master of tone formation and of correct breathing—the two essentials of good singing. She is one of the few teachers who have conscientiously and persistently labored in behalf of the cause with a determination to find fundamentals, and having found them, to control them.

Her life has been devoted to her art and she stands today prominently before the music world as one who may be relied upon, for this if for no other reason: she experienced the evils of bad teaching. She sought the reasons and found them. Thus she holds both ends of the string and therefore is equipped as few are who are now practising. Says she:

"It is a system of study based upon the actual knowledge of the mechanism of the human voice in both speech and song; without which knowledge the various defects in the singing voice cannot be detected and rectified.

"This being the only method by which impaired voices can be permanently restored, many of the leading throat specialists of New York not only recommend my work most highly, but send their patients to me for the correction of various troubles caused by the improper usage of the throat and breath.

"The cause of such difficulties as hoarseness, throatiness, lack of top or low tones, vocal nodules, and breaks from using registers, or other illegitimate efforts, can be immediately recognized, and specific directions given for their permanent correction.

"The teacher of tone production should understand his subject so thoroughly, that upon hearing a tone produced he can tell immediately by the sound, without looking at the singer, where the trouble is, what causes the faulty tone, and what exercises to give to correct it."

**Parlow's Royal Welcome in Regina.**

REGINA, Canada, April 12, 1912.

Kathleen Parlow, Western Canada's famous violinist, played here March 30 in the City Hall Auditorium. There was the largest and most enthusiastic audience seen at any concert given there this winter. Her program, which was most interesting and well arranged, included the Paganini concerto, Handel sonata, a group of shorter pieces by Kreisler, Tor Aulin and Tchaikowsky, ending with the Wieniawski Russian airs. Miss Parlow was presented with some beautiful flowers by the Women's Musical Club, and the "Daughters of the Empire," while the Society of Art, Literature and Science made her an honorary member, making the presentation at the close of the program.

Max Herzberg, the accompanist, was also well received in his group of piano soli.

During Miss Parlow's short stay in Regina she was the guest of honor at a delightful tea given by Mrs. W. P. Wells, where a few of the musical people of the town had a chance to meet the charming artist. E. M. C.

Brussels faces on orchestral strike, for the players at the Theatre de la Monnaie threaten to give up their positions at once unless they receive a raise of salary.

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# M U N I C H

MUNICH, April 4, 1912.

The season is drawing to its close. The Easter holidays are at hand and after them Munich will settle down to a period of comparative musical repose until the Festspiele of the summer wake it up again.

The most interesting event of the last ten days was the first appearance in Munich of the little Australian girl whose wonderful piano playing created such a furore in Berlin recently. Winifred Purnell certainly proved that she has a tremendous gift for the art, and further that she is not one of these "infant prodigies" who astound simply through their mechanical dexterity, but that she can also think and interpret. Her program was as follows: Bach, first movement from the Italian concerto; Beethoven, sonata, op. 27; Schumann, toccata, op. 7; Schubert, "Moment Musical," op. 94, No. 2; Chopin, sonata, B minor, ballade, G minor; Liszt, "Au bord d'une source," concert study F minor, "Irrlichter," polonaise, E major. Everything was well played, true to the correct style, though perhaps the Chopin sonata was the one number which best suited the temperament of the player. There was a very large audience and the applause was extremely hearty. The child seems to be of an extremely nervous nature. It is to be hoped, if this really great talent is to be saved to the world, that she will now be withdrawn from the nervous excitement of concert playing for several years, and allowed to develop normally in peace and quiet. I understand that this is the plan of those under whose control she is, and it is the best possible thing which could happen to her.

Fritzi Jauner, of Vienna, pianist, pupil of Stavenhagen, and Vera Barstow, pupil of Luigi von Kunits, gave a joint recital last Wednesday evening. Both young ladies were heard for the first time in Munich. Frl. Jauner is the possessor of an excellently developed technic and plays with taste and discretion, though a little more warmth in the interpretation would add to the interest in her playing. Miss Barstow's good work often has been touched upon in our Vienna letters. She was heard in Saint-Saëns' B minor concerto, three Hungarian dances (Brahms-Joachim) and Wieniawski's "Faust" fantasia, pieces well suited to display the perfection of her technic. She left nothing to be wanted in this direction and at the same time proved the thoroughness of the musical side of her education. She was accompanied excellently by Hermann Klum. There was a very friendly audience and the young ladies were the recipients of much applause.

Dr. Fritz Barchewitz conducted the Konzertverein Orchestra in a concert, the principal feature of which was the fine playing of the soloist, Arthur Schnabel, who gave the Beethoven G major concerto and three solo numbers from Chopin. I regard Schnabel as one of the very best pianists in Germany at the present day and his work, especially the performance of the Beethoven concerto, was up to his usual high standard. Dr. Barchewitz did not particularly distinguish himself as a conductor.

The regular winter season of the Konzertverein Orchestra under its very capable conductor, Ferdinand Löwe, closed last Monday evening with a program which embraced the Beethoven first and ninth symphony. I ques-



MAX REGER, WHEN HE FIRST BECAME FAMOUS.

tion the advisability of adding any other work to the ninth symphony. Certainly considering the tremendous demands which this masterpiece alone makes both on hearers and performers, it seems most unnecessary to add anything

more to the program. The three orchestral movements of the ninth, aside from a little unsteadiness in rhythm in the trumpets during the scherzo, were very finely played, but to me, at least, the choral movement seemed quite insufficiently prepared, which I am sure was due more to circumstances than to any neglect on the part of Conductor Löwe, a most indefatigable man at rehearsing. The sopranos of the chorus, even after allowing for the tremendous difficulties of their part, were not up to the standard. The solo soprano was Gertrude Förstel, of the Vienna Hofoper, whose voice sounded a bit sharp and tired, and that excellent alto, Anna Erler-Schnaudt, of this city. The two men soloists, who shall remain nameless, sang execrably. At the close Conductor Löwe was the recipient of an ovation which must have assured him of his place in the hearts of the Munich public. The Munich musical world owes a great deal to the splendid efforts of this fine conductor and thorough gentleman, and he has everybody's best wishes for his continued success next season.

There apparently exists in certain circles in Munich an intrigue against Baron von Speidel, Intendant, director of the Hofoper and Hofschauspiel, with the object of having him turned out of his position. Baron von Speidel is, however, strongly supported by the Court and the plan will probably fail of its object. It is true, perhaps, that he is not the ideal opera and theater director, but who is "ideal"? He certainly has many things to his credit, especially as far as the business management of the theaters goes. There are a great many unpleasant factors against which he has to contend and, on the whole, the balance is very much in his favor. H. O. Osgood.

## Renée Schieber Sings at Normal College.

Renée Schieber, the young soprano, sang Wednesday afternoon of last week at the New York Normal College at a reception given in honor of Dr. Paul H. Hanus. Miss Schieber sang "The Birth of Morn," by Frances Leoni; "Die Verschwiegenen" by Richard Strauss, and "Love, I Have Won You," by Landon Ronald. Miss Schieber sang charmingly and was accompanied at the piano by Henry Lincoln Case, her teacher. The reception took place in the Music Room. The committee included Jane Grey Carter, Julia R. S. Chellbourg, Marion S. Coan, Elizabeth B. Collier, D. Jean Conklin, Clothilde D. Egbert, Luise Haessler, Ethelwyn Lockhart, Amanda E. Northrop, Henrietta Prentiss, Marie L. Raoux, Christine M. Reid, Edith Rice and Fannie Sinford.

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## Amato and Rappold Stars at Rubinstein Club Concert.

Once again the Rubinstein Club of New York has lived up to its splendid reputation. The closing concert for the silver jubilee year of the club took place in the large ball-room of the Hotel Waldorf-Astoria, Tuesday evening.



Copyright by Mishkin Studio, New York.  
MARIE RAPPOLD.

April 16, with Pasquale Amato and Marie Rappold, of the Metropolitan Opera Company, appearing in conjunction with the club. The auditorium was crowded to overflowing and the enthusiasm during the night left no one in doubt as to the appreciation of the audience.

William Rogers Chapman, the musical director, planned a program that had many pleasing features, and it has ever been Mr. Chapman's aim to please the subscribers to

these concerts rather than to mystify them by attempts to present compositions of a perplexing kind. Some of the subscribers to these concerts have highly developed musical tastes; others are lacking in such development, and so in choosing works for rehearsal Mr. Chapman usually decides upon combinations that will please everybody—works that are light, and, again, works that have long since been added to the vast library of classical song literature.

However, if the highly musical taste sometimes complains at the "light" choral music heard at the Rubinstein Club concerts there is never a complaint about the character of the solo artists. Amato and Rappold on the same evening, for a concert of semi-social character, indicates that the club is generous.

The choral members, about 150 singers, occupied their usual places on the stage, with Mrs. Chapman, president of the club and wife of the musical director, in the chair at the head of the soprano choir. It was a very charming sight to see these women, some in the flush of youth, others in middle life, and a few honorable gray heads to add the touch of variety to the picture. The writer has attended the Rubinstein Club concerts for many years and it must be recorded that the choral body never sang better. The tone quality was generally rich and it proved on the whole beautifully blended.

The program for the night follows:

The Call .....	Mark Andrews
Rubinstein Club	
Ideale .....	Tosti
Serenata .....	Mascagni
Occhi di Fata .....	Denza
Pasquale Amato.	
The Lotus Flower .....	Robert Schumann
(Transcribed for chorus by Louis Victor Saar.)	
Moonlight .....	Robert Schumann
Buttercups .....	R. Huntington Woodman
Rubinstein Club.	
Es Blinkt der Thau .....	Rubinstein Club
Chere Nuit .....	Bachelet
Vergebliche Mühe .....	Winning
Ein Traum .....	Marie Rappold.
Fairy Slumber Song .....	Homer N. Bartlett
Rubinstein Club.	
Duet, La ci darem (from Don Giovanni) .....	Mozart
Madame Rappold and Mr. Amato.	
The Lost Chord (by request) .....	Arthur Sullivan
(With organ and piano accompaniments.)	
(Arranged for chorus by E. N. Anderson.)	
Rubinstein Club.	

Piano solos—	
Autumn .....	Chaminade
The Waves .....	Moszkowski
Bidkar Leete.	
In Sunny Sooin .....	Ernest Kampermann
Rubinstein Club.	
Neapolitan songs—	
Torna a Surriento .....	Capua
Carmé .....	Criatofore
Tarantella Sincera .....	Crescenzo
Mr. Amato.	
Butterfly Days .....	Mabel C. Osborne
Rubinstein Club.	
Spring .....	Leo Stern
Madame Rappold.	
Sleep, Little Lady .....	Mary Turner Salter
(Arranged by Sumner Salter.)	



PASQUALE AMATO.

Beware .....	Henry Bickford Pasmore
Rubinstein Club.	
Duet, The Crucifix .....	Faure
Madame Rappold and Mr. Amato.	
The Robin Laughed .....	Harriet Ware
Rubinstein Club.	

Mr. Amato's singing of Tosti, Mascagni and Denza songs in Italian aroused the expected whirlwind, and after several recalls the famous baritone understood that he must grant an encore; for this he sang in the most captivating style the amusing "Largo al factotum," from Rossini's merry opera, "The Barber of Seville." The artist was in exceptionally good voice and, as ever, swayed the house by his magnetism.

Madame Rappold's accomplishments were nobly set forth in the three German lieder and the French song which comprised her first group. Beautiful was her German enunciation and her French was just as good. The prima donna was honored with a hearty demonstration and for her encore sang "Song Provencale," by Dell'Acqua, in which she revealed anew the purity and flexibility of her sweet voice. The duets rendered by the soprano and baritone, the one in purest Italian and the other in good English, provided more enjoyment for sensitive ears.

A bit of humor was introduced into the concert when Amato sang his Neapolitan songs. After he had sung "Carmé," the second of the three songs, Mrs. Chapman arose and asked the listeners if they would allow Mr. Amato to turn his back on the audience in order that he might repeat that song to the chorus—they "the chorus wished to see his features as he sang." The singer with Chesterfieldian grace bowed first to the audience in front and then faced about and repeated the delicious song for the faithful choral body. This over, he again faced the audience, made another Chesterfieldian bow, and then went on and closed the group with the "Tarantella Sincera," at the conclusion of which the immensely popular artist received a rousing ovation. The encore following, the "Toreador" song from "Carmen," brought another ovation.

Madame Rappold's rendition of Stern's "Spring" song was lovely, and another song had to be added.

A feature of the concert which caused a tumult of delight was the magnificent presentation of Sullivan's "Lost

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Chord"; during the singing of the first half of the song the lights were lowered and then turned up at the noble climax came, in which the organ chords and the low pitched voices of the contraltos united beautifully. A part of the immortal song was repeated. The assisting organist was Louis R. Dressler, and Mr. Leete, the official club accompanist, was at the piano. Mr. Leete's piano solos were warmly applauded and he, too, gave an encore.

Tomorrow, Thursday, the Rubinstein Club will hold a business meeting at the Waldorf-Astoria. The White Breakfast takes place at the same hotel, Saturday, May 4. Mrs. Chapman, the president, sails for Europe on Saturday, May 11, for a tour of Italy and Spain.

The announcements for next season again include six Saturday afternoon musicales and three evening concerts. Prospectuses will be issued about the 1st of October.

The officers of the Rubinstein Club are: President, Mrs. William Rogers Chapman; vice presidents, Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Samuel Lane Gross; recording secretary, Mrs. Alexander H. Candlish; corresponding secretary and treasurer, Mary Jordan Baker. Directors: Mrs. John Hudson Storer, Mrs. George Walter Newton, Helen Barrett, Mrs. Charles F. Terhune and Mrs. W. H. H. Amerman.

#### BUFFALO MUSIC.

BUFFALO, N. Y., April 18, 1912.

The Boston Symphony Orchestra gave a concert at Convention Hall last week. The program follows: "Oberon" overture (Weber), "Eroica" symphony (Beethoven), "Till Eulenspiegel" (Strauss), "Waldweben" from "Siegfried" and "Ride of the Valkyries" (Wagner). Variations on a Rocco theme (Tchaikowsky) was played by Alwyn Schroeder.

\*\*\*

The London Symphony Orchestra, Arthur Nikisch, conductor, will appear at Convention Hall on April 24. An associate (of Howard Pew, manager), Mr. Poppe, is occupying Louis Gay's office in the Prudential Building while advertising the forthcoming concert.

\*\*\*

After an absence of four years in California and Europe, Ellen Beach Yaw appeared at Convention Hall in song recital, April 13, assisted by Franklin Cannon, pianist.

\*\*\*

The Saengerbund concert on Monday evening, April 15, was well attended, and the efforts of chorus, soloists and Conductor Winning were generously applauded. Dr. Winning appeared as organist, conductor, composer, pianist, or rather accompanist, in a few instances. The soloists were Nina Morgana, the young Italian coloratura soprano; Fred Starr True, bass; Carl Winning, organ; William Gomph, accompanist for choral work. Madame Blaauw was the accompanist for Nina Morgana. The program follows: Organ solo, "Introduction und Passacaglia" (Reger), Carl Winning; "Odins Meeresritt" (Gernsheim), Männerchor, bass solo, by Fred True; soprano solo, aria from "Rigoletto" (Verdi), Nina Morgana; Männerchor, "Vergessen?" "Der Spitzbub," Winning; basso soli, "Ballade," "Schilffied," "Sehnsucht, (Winning), Fred True; Männerchor, "Am Morgen" (Winning); organ soli, "Brautgang zum Muenster" (Wagner), "Fiat lux" (Dubois), Carl Winning; Männerchor, "Old Black Joe" (Stucken), "Junker Uebermut" (Winning); soprano soli, "Der Nussbaum" (Schumann), "Like the Rosebud" (La Forge), "Vergebliches Staendchen" (Brahms), Nina Morgana; "Die Blaue Bonan," Männerchor (Strauss).

\*\*\*

An advance notice of the May Festival, to be held in Rochester, N. Y., May 3 and 4, by the Chadwick Choral Society, organized and directed by John D. Beall, has been received. Some of the Metropolitan Opera artists have been engaged as soloists, among whom are Campanari, Lambert Murphy and Louise Homer.

VIRGINIA KEENE.

#### Gamble Party's Activities.

The Ernest Gamble Concert Party has returned from its lengthy tour, which has lasted continuously since September, 1911. Pilot Gamble reports fifty concerts for the coming summer and eighty appointments sold for next winter, all booked by post and at a guarantee. The secret of the popularity of these artists may be gleaned from the following in a recent letter:

UNIVERSITY OF NOTRE DAME,  
Notre Dame, Indiana.

April 5, 1912.

Mr. Chas. W. Gamble, East End, Pittsburgh, Pa.:  
DEAR MR. GAMBLE—It's worth one hundred fifty smiling simoleons just to get one of your letters even if sweet Verna Page could not play half so well nor Ernest Gamble sing so divinely. We have had the Ernest Gamble Concert Party three times already, but you may put us down for a date during the school year of 1912-13. No company visits the university that delights more than yours.

Cordially yours,

JOHN CAVANAUGH, C. S. C.,  
President.

#### Another Saenger Pupil at Metropolitan.

Under what fortunate star was Oscar Saenger born? Another pupil of the maestro, as was stated in THE MUSICAL COURIER last week, has been engaged, for the Metropolitan Opera Company. The new singer is the young tenor, Paul Althouse.

Having secured a hearing for his pupil, Mr. Saenger was not surprised to find in attendance at the impromptu



Photo by Mishkin Studio, New York.

PAUL ALTHOUSE.

concert on the huge stage of the Metropolitan such judges as Enrico Caruso, Alfred Hertz, conductor of most of the German operas, and Giulio Setti, the chorus master. The young man was put to quite a test when called upon to sing such numbers as the "Celeste Aida" from Verdi's beautiful opera; "Cujus Animam," from Rossini's "Stabat Mater," and the "Rudolfo" aria from Puccini's "La Boheme." The voice and style of the young singer created very favorable comment and perhaps it might be described in stronger terms; however, the main point is to inform the musical world that Signor Gatti-Casazza offered Mr. Saenger a four years' contract for Mr. Althouse, and this was at once accepted. This is an en-

couraging piece of news, and shows, too, that Americans with the proper voices and training are not barred from the Metropolitan Opera House.

Mr. Althouse was introduced to Mr. Saenger over a year ago by Florence Hinkle, the soprano, who is also a Saenger pupil. The introduction was merely sought by Miss Hinkle in order to satisfy herself that she had discovered that rarest of all voices—a pure, musical tenor. When Mr. Saenger heard Mr. Althouse he was convinced that Miss Hinkle's opinion was sound, and he told the young man so without hesitation. Althouse became Saenger's pupil, and the result was disclosed by securing a four years' contract to sing with the greatest operatic stars of two worlds.

It is stated that Mr. Althouse is only twenty-two years old. His future seems assured, and he will work all the harder now in securing a repertory.

The voice trial which secured Althouse a four years' contract to sing with the Metropolitan Opera Company was held Friday, April 12, just before the stage men set the first scene for "Aida" for the special matinee, at which Marie Rappold (a Saenger pupil) sang the title role.

#### Fique Lecture-Recitals in Memphis.

Carl Fique's fame is becoming international; indeed, it may be said that Mr. Fique has already achieved the distinction. His work as choral conductor, lecturer, pianist and teacher is attracting wide notice and demands are coming from remote cities for the Fique lecture-recitals. Mr. Fique speaks generally without notes, and his beautiful illustrations at the piano usually complete a highly instructive afternoon or evening. This season, Mr. Fique was again engaged to go down to Memphis, leaving his varied activities in Greater New York, and deliver a series of lectures on Wagner's "Ring of the Nibelung" and one lecture on the instruments of the orchestra. The "Ring" lectures were given Thursday evening, April 11, Friday evening, April 12, Saturday morning, April 13, Monday evening, April 15, and Tuesday evening, April 16. Memphis never had a more interesting nor more instructive course of lectures. The Wagner lectures were given on the first, second, fourth and fifth evenings, and the lecture on the orchestral instruments at the Saturday matinee. As illustrations at the matinee, Mr. Fique played the allegro from Haydn's symphony in G, the andante from Beethoven's fifth symphony and motives from the "Symphonia Domestica" by Richard Strauss.

The illustrations from the "Ring" dramas included the motives and some of the principal excerpts.

The first year of the direction of the Imperial Opera at Vienna under Hans Gregor has shown success, both artistically and financially. The next season will introduce, besides the regular performances, an Italian season also.

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## HAARLEM PHILHARMONIC SOCIETY.

The fifth musicale of the season, under the auspices of the Haarlem Philharmonic Society, was held at the Wal-



MADAME RIDER-KELSEY.

dorf-Astoria, New York, on Thursday morning last, April 18.

The program, given below, was furnished by those two sterling artists, Madame Rider-Kelsey, soprano, and

Claude Cunningham, baritone, with Charles Albert Baker at the piano:

La ci darem (Don Giovanni) .....	Mozart
Nuit d'Azur (arrangée sur le célèbre adagio) .....	Beethoven
Madame Rider-Kelsey and Mr. Cunningham.	
Nuit d'Azur (arrangée sur le célèbre adagio) .....	Beethoven
Der oede Garten .....	Hildach
Zueignung .....	Strauss
Mr. Cunningham.	
La Brise .....	Piérné
Chanson Triste .....	Duparc
Chant Venetien .....	Bemberg
Madame Rider-Kelsey.	
Liebesprobe .....	Cornelius
Der beste Liebesbrief .....	Cornelius
Madame Rider-Kelsey and Mr. Cunningham.	
I Had a Flower .....	Lawrence Kellie
To a Messenger .....	Frank La Forge
Invictus .....	Bruno Huhn
Mr. Cunningham.	
Fern Song .....	Frederick Bullard
The Shepherd .....	Frank La Forge
Memory .....	Mary Willing Meagley
June .....	Lulu Jones Downing
Madame Rider-Kelsey.	
Ständchen .....	Herman
Madame Rider-Kelsey and Mr. Cunningham.	

The Astor Gallery was well filled with members and friends, who were treated to an exceptionally artistic recital. The blending of the two voices, both of lovely quality and highly cultivated, showed not only thorough comprehension on the part of the singers, but an innate value of nuance. The Mozart duet was both charming and graceful and the Beethoven number was invested with dignity and tonal beauty, while in the other duets the singers showed the wide scope of their art, also a thorough mastery of vocal ensemble.

In their individual numbers each made a splendid impression and aroused the audience to a marked demonstration of approval. Mr. Cunningham possesses one of the most luscious baritone voices on the concert stage today, and sings with such finished art, intellectuality and grasp of tonal value and balance as to render his contributions a delight to the connoisseur as well as to the

casual listener. He also added the proper amount of emotional and dramatic intensity required by the song. His enunciation is so excellent and his combination of word



CLAUDE CUNNINGHAM.

and tone so exquisite as to place his singing on a very high plane. His rendition of the three German songs was superb, and his English songs were presented in a manner that brooks of no criticism.

Madame Rider-Kelsey was in particularly fine voice, and her wonderful mastery over the resources of vocal art caused the large number of ladies present to gaze and listen in astonishment and admiration. The clarity and resonance of her tones, the exquisite charm of her manner of singing and the marvelous skill of her vocalization made her a fitting associate in the morning's offerings. Her articulation was also good, her ability in this line being especially apparent in the French songs, which require pure diction. She was particularly happy in her selection of the English songs, which afforded her an opportunity to disclose her artistic powers in divers ways.

Altogether the musicale was one of the most enjoyable of the season, and, in spite of the inclement weather, the names of these two well known artists had sufficient magnetic power to draw a large audience, whose spirits were soothed by the excellence of the program prepared for their entertainment.

## Bonci Captivates Los Angeles.

LOS ANGELES, Cal., April 10, 1912.

Editor Musical Courier:

Alessandro Bonci smiled into the eyes of 2,500 people at the Auditorium, Tuesday night, April 9, and the 2,500 people smiled back at him, so it was pretty much of a smile fest. That contagious Bonci smile is much more visible since the fall of the mustache. Another delightful rain reduced the audience below its normal proportions; it is probable that the capacity of the house would have been tested had the weather been good.

Bonci dwelt little on the operatic in his program, but such numbers as were chosen from opera repertory were the most successful ones. Next to these, in the affections of the audience, were the English numbers. Bonci not only sings English, but sings it so that it can be understood. Many a singer who knows no language but English falls far short of the clarity of enunciation evinced by this artist. Also, Bonci is a singer of finesse.

As an exemplar of the bel canto school, the lyric combined with a touch of dramatic, few or no tenors have been heard here to equal him. His tones, golden in more senses than one, were clear and strong, even at the farthest distance. And there the galleryites have the advantage over those who pay the "first floor front" price as the "third floor back" seats are in a better sound zone than a certain proportion of the more expensive ones.

Mr. Francini's accompaniments were all that could be asked. As a solo he used an arrangement of the "Mignon" overture, an unusual selection.

W. F. G.

Nikisch made the Brahms C minor symphony the "Hamlet" of music, just as Walter Damrosch made it the "Forty-five Minutes on Broadway" at the recent local Brahms festival.—Town Topics.

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Mr. Becker's playing was absolutely of the highest order. — Munich Neues Tageblatt.  
An uncommonly refined pianist with unusual warmth in expression. — Vienna Tageblatt.

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William A. Becker is a great technician, but by reason of his "Vortrag" he also appears successfully as a thinking artist. — National Zeitung, Berlin.



**Newark Bows to McCormack.**

John McCormack, after a successful tour covering half the globe, stopped en route at Newark, N. J., for a recital. The local manager, Mrs. R. W. Hawkesworth, had prepared the Jerseyites for the great event and the New Jersey Legal Aid Society, for whose benefit the recital was given, profited considerably thereby, for Symphony Auditorium was filled almost to capacity with some 1,500 enthusiastic listeners, including most of the musicians, vocal teachers, as well as many prominent society folk from Newark and vicinity.

Mr. McCormack was in excellent trim and his beautiful art shone forth majestically. He had discovered seemingly, by some occult power, just what kind of songs were most wanted, and his program, which follows, was fashioned accordingly:

Aria, Che gelida manina (La Boheme) .....Puccini  
Mr. McCormack.  
A Lament .....Lambert  
Shule Agra .....Irish melody, 300 years old  
For the Green .....Lohr  
Miss Narelle.  
Recit. and aria, Ah, Moon of My Delight .....Lehmann  
Mr. McCormack.  
An Irish Slumber Song .....Pascal  
The Pretty Girl Milking Her Cow .....Old Irish  
Miss Narelle.  
Three Irish Songs .....  
Mr. McCormack.  
A Memory of Ireland .....Rooney  
O'Donnell, Aboo .....Traditional  
Miss Narelle.  
Recit. and aria, Salut Demeure (Faust) .....Gounod  
Mr. McCormack.

Naturally the two operatic arias lost something of their effectiveness without the assistance of an orchestra, but the audience forgot about such details as all were entranced by the singer's opulent tones and vocal skill. Especially eloquent was the "Salut Demeure," which was delivered in marvelous fashion and evoked a storm of applause. The high C was a tone of supreme loveliness and the phrasing throughout a lesson in vocal art which those who understood will not soon forget. At the conclusion of this number the audience remained seated clamoring for more and refused to depart until an extra song had been granted.

Mr. McCormack was inimitable in the Irish songs and could not escape several encores. He also made much of the Lehmann aria. His reception was more than warm and he will evidently remember Newark with gratification. Marie Narelle was an agreeable associate and won instant success. In spite of her assumed stage name she clearly showed that she was of Hibernian origin, for none but the native born could have interpreted and delivered the Irish songs with such characteristic deliciousness. The recital was one of the best of the season. Spencer Clay presided at the piano with taste and skill and added not a little to the evening's pleasure.

**Charlotte Easter Music.**

The Easter program of music prepared by W. Harvey Overcarsh, organist and director of St. Mark's Lutheran Church, Charlotte, N. C., was exceptionally fine, and in detail as follows: Matin service, 6 o'clock—Prelude, "Cum Sancto," Mozart's Mass; processional hymn, "Christ the Lord Is Risen"; cantata, "The Story of the Cross," Baker, children's chorus; offertory, "Traumerei," Schumann; postlude, "Gloria," Mozart. 11 o'clock service—Prelude, sonata, Pearce; anthem, "Seek Not the Living," Stephens, chorus choir; offertory, Communion, Batiste; anthem, "Alleluia to the King," Hall; postlude, "Festal March," Calkin. Evening—Prelude, "Festival March," Tschirch; cantata, "Death and Life," Shelley, solo voices and chorus; offertory, aria, Mendelssohn; postlude, Recessional March, Clark.

Personnel of choir: Soloists—Soprano, Mrs. W. H. Overcarsh; alto, Edith Van Gilluwe; bass, Mr. Woodward. Sopranos—Misses Phifer, Goodman, Willman, McKnight,

Cochrane, Rader and Mrs. Patterson; altos, Mesdames Moser and Dennis; tenors, Messrs. Scholtz, Withers and Bailes; basses, Messrs. Frank, Willman and Costner.

**Cleveland Has Prize Contest.**

The following letter with attached conditions may interest composers residing in this country:

THE MENDELSSOHN CLUB COMPANY.  
RALPH EVERETT SAPP, Musical Director.

CLEVELAND, Ohio, April 18, 1912.

To The Musical Courier, Thirty-ninth street and Fifth avenue, New York:

GENTLEMEN—The Mendelssohn Club of Cleveland is offering two prizes for compositions in an open competition to composers of this country. That it may reach the musical fraternity in general will you be kind enough to print in your paper as per enclosed circular statement and as much of conditions as your space will allow of. I make the request on behalf of the Mendelssohn Club and on the advice of our three adjudicators, who are composers of national reputation—Messrs. Wilson G. Smith, James H. Rogers and Johann H. Beck.

Thanking you in advance, I am,

Very truly yours,

RALPH E. SAPP,  
Musical Director.

To further the cause of good music and in recognition of the value of competition in bringing out new works of a special nature, the Mendelssohn Club Company of Cleveland, Ohio, makes its first annual offer of two prizes to composers residents of the United States.

\*For an à capella setting of "To the Fringed Gentian," by William Cullen Bryant, a prize of \$30.

†For a setting of "The Djinns," by Victor Hugo (translation), with piano accompaniment, a prize of \$70.

**CONDITIONS OF COMPETITION.**

1st—The composer must be a resident of the United States.

2d—The setting to be for a chorus of mixed voices—parts doubled ad libitum.

3d—Setting for selection of prize of \$70 may have piano accompaniment for four hands or for two pianos.

4th—Compositions receiving prizes are to be given rights of first production to the Mendelssohn Club. The compositions will remain the property of the composers. All other than the compositions awarded prizes will be returned to their composers within thirty days.

5th—Each composition should bear a fictitious name and motto, the composer enclosing with this a sealed envelope bearing the same name and motto on the outside and having his real name and address inside. Stamps should be enclosed to cover the return of manuscript.

6th—The compositions winning prizes will be produced by the Mendelssohn Club at its second concert of the season 1912-1913.

7th—The Mendelssohn Club Company reserves the right to with-

\*On music when published must be noted "From American Anthology, by permission of D. Appleton & Co."

†On music when published must be noted "From Guernsey Edition, Translations of Victor Hugo, by permission of Dana Estes & Co."

hold either one or both awards in the event of no worthy composition being submitted.

8th—The award will be made by the following adjudicators: Wilson G. Smith, James H. Rogers and Johann H. Beck. No member of the jury shall enter the competition.

9th—Compositions must be sent to and be in the hands of the musical director of the club, Ralph Everett Sapp, 701 The Arcade, Cleveland, Ohio, on or before October 1, 1912. The award will be made November 1, 1912.

10th—All communications should be addressed to the musical director of the club.

The officers of the club are: President, Thomas J. Paisley; vice president, Mrs. L. A. Andrews; recording secretary, Grace L. Burgess; financial secretary, F. L. Braun; treasurer, Mrs. R. E. Bartholomew; directors, Oliver Braman, J. S. Ferris, Mrs. E. C. Kollfrath, James E. Paisley, G. R. Wilkins, Mrs. J. P. Allen, Mrs. R. E. Bartholomew, Mrs. B. M. Cook, E. W. Cox and E. A. Hill.

**MUSIC IN MT. PLEASANT, MICH.**

MT. PLEASANT, Mich., April 18, 1912.

The eighth annual music festival of the Central State Normal School, Mt. Pleasant, Mich., will be held May 24-25, 1912. The Normal Chorus of 130 voices will sing, and the Russian Symphony Orchestra of fifty men has been secured for the festival. Friday evening a miscellaneous concert will be given by the Normal Chorus and soloists, and will include Mendelssohn's unfinished opera "Die Lorelei."

The concert on Saturday afternoon will be a symphony concert given by the Russian Symphony Orchestra under the direction of Modest Altschuler and assisted by some one of the soloists. Saturday evening Haydn's oratorio, "The Creation," will be given by the Normal Chorus and Russian Symphony Orchestra under the direction of Prof. Harper C. Maybee, assisted by the following soloists: Vera Curtis, soprano; Eva Mylott, contralto; Henri la Bonte, tenor, and Albert Janpolski, baritone.

Prof. Harper C. Maybee, head of the department of music, has been granted a nine months leave of absence which he will spend in Paris studying with Oscar Seagle and Jean de Reszke.

Mary Olivea George, head of the piano department, who has been on leave of absence this year studying in Berlin with Stepanoff, will return to Central State Normal and act as head of the department of music for the coming year during Professor Maybee's absence.

Word comes from London that there is to be written a militant suffragist opera. This is unnecessary. There is a beautiful window breaking scene in "Ariadne et Barbe-Bleue."—Morning Telegraph.

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# DRESDEN

Dresden Bureau of THE MUSICAL COURIER,  
EISENSTUCKSTRASSE 10, March 25, 1912.

The season at the Opera just past has been peculiar for the fact that during the whole winter only one new work was given, though several were announced as accepted. Even this one could not be called a "new" work, as it was Charpentier's "Louise." The tendency of the piece unfits it for the Dresden Opera. It is not necessary to go into details, as the work is too well known in America to require it. It was well received, but the press generally was not enthusiastic.

At the sixth symphony concert Rachmaninoff was the soloist. He played his beautiful C minor concerto with so much power and musicianship that he was recalled countless times, and was finally obliged to give an encore. The second movement of this work, with its tuneful and poetic themes, is especially "dankbar," and also greatly enhanced by the extraordinary and genial talent of Rachmaninoff as player of the piano.

Rumors of the resignation of the General Intendant Graf Seebach are frequent and persistent; also it is reported that Schillings, of the Stuttgart Opera, may eventually take the place of Von Schuch, who (report still has it) wishes to go to Munich. This seems highly improbable, however, as he has only just consented to remain. Von Schuch saw the fortieth anniversary of his appearance as director of the Dresden Opera on March 12. About the time of his engagement he was traveling with an Italian opera company under the direction of Pollini, when Desirée Artot and Clementine Proska (the latter eventually became his wife) were artists of the company, and the play was Donizetti's "Don Pasquale." Von Schuch was engaged August 1, 1872. This anniversary will be celebrated September 21 in the coming autumn.

"The Magic Flute" was given here recently as a "Volksaufführung" with great success. The house was sold out.

On Sunday, March 10, the Dresdner Musik-Schule devoted a whole program to the performance of chamber music. Such names as Schubert, Scherrer (old French dances for flute and oboe), Smetana, Brahms, etc., represented the composers chosen. There is no doubt that this school excels in ensemble music of this sort, and this must be largely due to the superexcellent training of the famous Russian composer, Professor Juon. It is rare indeed to hear such precision, understanding and finished interpretation from young pupils, so that this must speak volumes for the work of a musician like Juon, whose name brings authority with it. Nor must the names of such teachers as Franz Compter and Emil König be forgotten, for they also can point to results above the ordinary, as their work on this occasion testified. The best number was the Brahms quintet, when the excellent violinist distinguished himself. The Dresdner Musik-Schule is to be congratulated upon the acquisition of such teachers and the results of such training.

The pains and energy bestowed by Prof. Richard Buchmayer, our famous Dresden savant in musical lore, upon Maximilian Heidrich may or may not have been worth the while. Time is the great censor of all such work. The fact, however, in itself, that such a strong man as Professor Buchmayer seems to act as sponsor for these compositions would incline most critics to suspend judgment for a while until a closer acquaintance justifies a more certain and outspoken opinion. Opportunity soon will be given to hear some of the church music Heidrich has written and later on some of his chamber music. For the present, opinion would seem to be generally agreed that Heidrich has mastered routine; was an indefatigable workman, and secluded himself from the world in order to gain higher inspiration as well as to secure free and uninterrupted time for the pursuit of his beloved calling. Here and there are indeed signs of inspiration, and throughout some very solid work is evident, especially in the contrapuntal line. Among the compositions chosen were "Schattenbilder" (six characteristic pieces), a fantasia sonata for piano, a trio for clarinet, viola and cello, a symphonic suite for two pianos, and a number of lieder; of the latter, the four "Nietsche Lieder" had a violin accompaniment. Those who took part were the Comtesse Wera Zedtwitz, Gertrud Matthäus, Marie Alberti, Carl Kaiser (clarinet), and Professor Schöndchen (cello). These all, of course, acted as assistants of valued ability to the concert giver, Professor Buchmayer, who on this occasion naturally was the lion of the hour. Next to him should be mentioned the Comtesse Zedtwitz, whose

pianism and general musicianship are above cavil of any sort. The composition which seemed, according to the general verdict, to win the most approval was the symphonic suite for two pianos, a large share of its success being due, no doubt, to the able and powerful performance.

The composition evening of Roland Bocquet displayed that young and gifted composer very favorably. Perhaps the best musical judgment on Bocquet's work is the critique of Dr. Benndorf, which was appended to the program. This dwells upon a side of Bocquet's work seldom touched upon, the mystic. Also other interesting facts are noted, namely, the influence of racial characteristics, such as are combined remarkably in Bocquet's birth and nationality, and the influence of such modern composers as Debussy, Strauss, and in fact the whole modern school of harmonists. More than all these is the influence of

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Chopin—or is it so much an influence as an inheritance?—which is seen in much of Bocquet's dreamy and erotic tone poetry. To this talent Bocquet adds a rare literary taste, a sense for the beauties and the special characteristics of the poems themselves, and that which is musically above this, the adaptation of the bel canto of the word to that of the song. In this respect Bocquet has kept



NEW PICTURE OF RACHMANINOFF.

pace with the modern tendency which is uniting diction and declamation so strongly to the tonal art, and in that respect he has proved himself to be an apt pupil of Hugo Wolf. Also his piano pieces show originality and power. In these latter he has a magnificent interpreter in Wernow, who with strong inward impulse gives them a most

telling portrayal. Also in Leon Rains as interpreter of his songs Bocquet has found a most valuable aid toward making them known and appreciated. Josef Turnau, while an excellent interpreter, was vocally not equal to the task assumed. Especial mention of the ballades must not be omitted, which were so powerfully rendered by Wernow, for these are perhaps the strongest things yet heard from Bocquet's pen. The composer found hearty recognition from his many friends, who were not slow to respond to the remarkable musical suggestiveness of his work.

Natalie Haenisch, the well known kammersängerin of our older Dresden operatic corps, gave another of her interesting pupils' soirées last week in her own apartments. The page's aria from Meyerbeer's "Huguenots" (Ella Rössler); a duet from Weber's "Freischütz" (Jiska Jindakova and Elizabeth Hensel); an aria from the "Barber of Seville" (Elizabeth Hensel); the "Jewel Song," from Gounod's "Faust" (Franziska Matthei); three songs, "Du bist wie eine Blume" (Ludwig Hartmann), "Ich liebe Dich" (Beethoven), and "Frühlingszeit" (Reinhold Becker), were beautifully sung by another pupil of talent; and lastly, three lovely volkslieder, done by Frl. Matthei, served to display the many sidedness of Frl. Haenisch's repertory. Also the lovely voices showed how well they had been placed and cultivated by this successful vocal teacher, while the interpretations and general delivery indicated the master mind that guided them. A select company and a delightful conversation went toward completing the enjoyments of a rare afternoon with Frl. Haenisch, her very gifted pupils, and recherche circle of friends, which includes the leading Dresden musicians and Dresden aristocracy.

Ash Wednesday concerts were many and varied. I had the pleasure of visiting two of them, namely, the last organ concert of Alfred Sittard, and the performance of the oratorio, "Jephtha," by Handel, by the Robert Schumann Singakademie. The former is the last organ concert to be given by Herr Sittard previous to his leaving Dresden for Hamburg. The program showed for the most part the same tendency of Sittard to give modern composers a hearing. On it were the names of Glazounow (prelude and fugue), a fantasia and fugue of Max Reger, and some beautiful chorus songs of Sittard himself, also some of the same by Franz Mayerhoff. Always a champion of modern compositions, Sittard has introduced here Herr Middleschulte, Karg-Elert, Adolph Boehm, and perhaps most of all, Max Reger. Mayerhoff's motet, "Bleibe bei uns," was sung under the composer's direction, and he led the chorus from the Jacobi Kirche in Chemnitz. The songs of Wolf and Liszt were unforgettably sung by Frl. Tervani, from the Royal Opera. Sittard shows a sense of fine tonal effects and much musical feeling in his choral work, especially in the "Adoramus" and in "Ein Lämmlein geht." The performance of "Jephtha" by the Robert Schumann Singakademie was an event of interest so far as the revival of an old and almost forgotten work is concerned. This is presumably the last oratorio composed by Handel. Old, worn, and blind when he wrote it, the composition shows the marks of his wasting constitution and vigor. In grandeur and inspiration it cannot be compared with "The Messiah" or with "Israel in Egypt," nor even with "Samson." One of the reasons for this may be that, as the subject is not a purely religious one but rather dramatic, it must of necessity lack an underlying religious motif, and therefore the religious inspiration fails, without which such a work cannot live. The religious fervor which actuated Bach and inspired large parts of Handel's "Messiah" is lacking in "Jephtha." The result is that the oratorio is for the most part tedious, and wanting in lofty, spontaneous music. As regards the performance, by far the best work was accomplished in the chorus parts, where the singers of the Akademie under Pembauer's lead did some very highly creditable chorus singing. This chorus has, as a matter of fact, become metamorphosed since it came under Pembauer's guidance. The singers, Frau Nast, Frau Werner-Jensen from Berlin, Herr Pinks of Leipzig, Käthe Dorper and the cembalist, Walter Wiegert, all rendered valuable service, as did the Gewerbehaus Orchestra. There also was a fine boy choir. This oratorio recently has been revised by Dr. Stephani, of Eisleben, who was instrumental in its revival. The closing chorus was not that written for the part by Handel, but one taken from an old coronation anthem of his, because of its more brilliant character. Herr Pinks, the tenor, deserves especial mention for his warm and sympathetic interpretation.

The song recital given here by Hermann Gürtler, pupil of Professor Ifert, who lately sang with such pronounced success at Professor Roth's Musik-Salon, introduced a singer of extraordinary powers and of a rare voice, compassing a range of baritone and tenor, yet being of an essentially pure tenor timbre and character. Gürtler, who has become a well known Bach and Handel singer, made his debut in Vienna at the Royal Opera as Siegmund and



created a furore; he has the real Siegmund and Siegfried figure and phenomenal power of vocal production. He, however, did not wish to bind himself by any operatic engagement and decided to devote himself entirely to song and oratorio. He was engaged in Vienna for the concerts of the Gesellschaft der Musikfreunde, for the Bach Verein, for the Philharmonic Choir concerts, also for the subscription concerts of the Chor Verein, etc. He has appeared in Russia and England, Austria, Germany and Sweden. He studied in and graduated from the Universities of Vienna and Leipzig, taking the course and degree for musical science and philosophy. His concert here evoked the enthusiastic praises of the press, and his program covered a wide range, from Schubert, Mozart and Brahms to Wolf, Mahler and the Austrian composers heard at Roth's, Friedrich Mayer, Theodore Strecher, etc. Gürtler has unusual powers of interpretation, wonderful control of nuance, and strong power of contrast, while by reason of his remarkable compass he has sung compositions rarely heard. In Elsa Kaulich he had rare assistance indeed, for she is not only the possessor of an unusually lovely mezzo voice, but has much elegance and grace in diction and interpretation, besides much musical spontaneity and unaffectedness.

Gürtler is engaged by Wolff for a concert tour in America, and is soon to appear there, I hear.

E. POTTER-FRISSELL.

#### Maude Klotz with Brooklyn Orchestra.

A musical event of great importance to Brooklyn, socially as well as musically, was the presentation by G. Dexter Richardson, the well known manager and impresario, of the Festival Orchestra of the Brooklyn Orchestral Society, conducted by T. Bath Glasson, in a symphony concert in the Academy of Music on Sunday afternoon, April 14, with Maude Klotz, the noted young Brooklyn soprano, as soloist. The program follows:

Overture, Leonora No. 3.....Beethoven  
Aria, from Peer Gynt Suite.....Grieg  
Soli for soprano—

Spring.....Henschel  
Die Lorelei.....Liszt  
Aria, Mia Picciarella, from the opera Salvatore Rosa.....Gomez  
Maude Klotz.

Overture, Tannhäuser.....Wagner  
Scene for orchestra, Procession.....Bantock

The orchestral numbers were splendidly played, Mr. Glasson conducting with authority and showing much individuality in his conception of the "Tannhäuser" overture.

A feature was the scene for orchestra, by Bantock, which Mr. Glasson presented for the first time in America. The orchestra's work was greatly enjoyed and roundly applauded, as were also Mr. Glasson's brief but effective remarks on the need of a permanent orchestra for Brooklyn.

Miss Klotz looked charming in a gray gown and picture hat, and her popularity in her home city was most evident from the applause she received when she appeared for her group of songs. Henschel's beautiful "Spring" gave the young singer an opportunity to show the coloratura ability for which she has become noted, and her bird-like trills electrified her hearers, who applauded her enthusiastically.

Miss Klotz has achieved an enviable reputation as a lieder singer, but it is doubtful if she has ever rendered Liszt's "Die Lorelei" with so much feeling and charm, the pianissimo effects at the close holding her audience almost spellbound.

Her closing number, the brilliant aria "Mia Picciarella," by Gomez (made popular by Madame Nordica), showed at its best the freshness and volume of her voice, and the ringing high C in the climax had hardly died away before the audience burst into applause, that continued until she was forced to respond with an encore, Balfe's "Kil-larney."

The audience numbered over 2,000, and the concert, besides being both an artistic and financial success, marked the final step toward the establishment of a permanent symphony orchestra for Brooklyn, and was given under the patronage of many of Brooklyn's most prominent men and women.

A woman's auxiliary has been formed, which will guarantee support of the orchestra in a series of concerts at the Academy of Music next season, under Mr. Richardson's management, and he has already started to plan for them.

The orchestra is composed of the best musicians obtainable, and many of the players have been familiar figures in the ranks of the New York Philharmonic and Symphony Orchestras.

"He called you something awful."  
"What did he call me, a music critic?"  
"Oh, no; nothing as bad as that."

Heinrich Zoellner's "Gypsies" was done at the Stuttgart Opera early this month.

#### THE MacDOWELL CHORUS CONCERT.

The flourishing and enterprising organization known to local musical fame as the MacDowell Chorus gave an extra concert on Wednesday evening, April 17, under the direction of the painstaking Kurt Schindler. Although the Mendelssohn Glee Club under the direction of Clarence Dickinson lent the added weight of its attraction to the program, the audience by no means filled Carnegie Hall. For this no doubt the unpropitious weather and the gloom of the recent maritime disaster must be held responsible. Those who were present, however, heard a more than usually enjoyable selection of choral works of various styles. The concert began with the singing of five old English madrigals and a round, in all of which the MacDowell Chorus showed that the conductor had paid more attention to volume than to delicacy of tone, and to breadth rather than to finish. A little more attention to the fine shades of expression and a less straining for volume of tone on the part of each individual singer would do wonders for this organization, fine as it unquestionably is. The enthusiasm of the evening was reserved for the Mendelssohn Glee Club. After this forceful male chorus had finished a brilliant and slightly blatant rendering of MacDowell's "War Song" the audience would not be satisfied with Clarence Dickinson's bows and smiles, but insisted on a repetition of the song.

Among the soloists of the evening special mention must be made of the work of Eleanor Cochran, who is a pupil of Eleanor McLellan. This young soprano should have a successful career. Albert Quesnel, also, is a tenor who makes interesting whatever he has to sing.

On the whole, Vincent d'Indy's "Sur la Mer" was the most attractive number on the program, which is somewhat surprising when one recalls the austere nature of most of d'Indy's music.

MacDowell's eight-voiced barcarolle with its four-hand piano accompaniment came in for a good share of the applause of the evening, and though it did not rouse the audience to the same demonstrations of delight that the "War Song" evoked, it is unquestionably a more meritorious and solid work. The work of the chorus in Hugo Wolf's choral ballad, "Der Feuer-Reiter," was uneven. In many places it could hardly have been improved, and in others an uncertain attack or a false intonation showed that though the MacDowell Chorus is superior to most of the New York choirs, it still has a long road to travel before it can rank with the Mendelssohn Choir of Toronto. To begin with, the tenors must be strengthened. Then a careful examination of the soprano voices is necessary and a rejection of a few undesirable voices is imperative. Finally, the most careful and exacting rehearsals are necessary to ensure the precision of attack so important in the sopranos especially.

There is no question, however, about the value of the MacDowell Chorus as an educational factor as well as a source of musical enjoyment to the New York public.

#### Concert in Aid of Huss Scholarship Fund.

Advanced pupils of Mr. and Mrs. Henry Holden Huss will give a concert in Carnegie Chamber Music Hall, Wednesday evening, May 1, for the benefit of the Scholarship Fund. Both Mr. and Mrs. Huss have for years taught some talented pupils for which the wealthy or well to do friends of the teachers assisted with the tuition. For this date there will be a selected orchestra conducted by Mr. Huss, while Babetta Huss, a sister of Mr. Huss (a member of the Rubinstein Club) will also assist in the appended program:

Concerto No. 4, in G major, op. 58 (first movement).....Beethoven  
Winthrop Parkhurst and orchestra.  
In the Mountains, op. 19.....Grieg  
Esther Whitney.

With Verdure Clad.....Haydn  
Eva May Campbell and orchestra.  
Concerto No. 4, in D minor (first movement).....Rubinstein  
Florence Beckwith and orchestra.

In questa Tomba.....Beethoven  
Babetta Huss.

Concerto in A minor, op. 54 (finale).....Schumann  
Marion Coursen and orchestra.

Light.....Marion C. Bauer  
Hark, the Lark.....Schubert  
Eva May Campbell.

Concerto in B major.....Huss  
Allegro Maestoso.

Andante con Sentimento.....Eleonore Payer.

Finale, Allegro Vivace.....Marion Coursen.

Edwin Stodola.

With orchestral accompaniment.

Concerto for three pianos in D minor (first movement).....Bach

The Mises Payer and Whitney and Mr. S. o. a.

With accompaniment of string orchestra.

Johann Strauss' "Fledermaus," and Richard Strauss' "Rosenkavalier" were done within a single week at the Braunschweig Opera.

Kienzl's opera, "Kuhreigen," had a friendly reception at Mavence.

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# WASHINGTON

THE KENESAW APARTMENTS,  
WASHINGTON, D. C., April 12, 1912.

Mary Cryder, local manager, presented Alice Nielsen and artists from the Boston Opera Company at the Columbia theater, Friday afternoon, March 29, in an enjoyable operatic concert. The feature of the affair was the interpretation by Miss Nielsen of the song "Floriana," composed by Mary Cryder and Ethel Tozier, the latter a young pianist rapidly gaining her way in the concert field.

The Hammer String Quartet was heard again Tuesday, April 2, in the Columbia Theater, the program including Haydn's quartet in C major, and Mendelssohn's quartet, No. 1, E flat major. While this quartet is new to the concert field it has a growing clientele and bids fair to become a strong factor. There is some talk of a Southern tour in the very near future.

William Conrad Mills, tenor, and director of the Mt. Pleasant Singing Society, deserves much credit for the good result obtained with the sixty young untrained voices comprising the society, in its recent singing of Nevin's "The Crucified" at the Mt. Pleasant Congregational Church, April 10. Mr. Mills will open a studio in Washington next season for voice culture.

The Rubinstein Club, Mrs. A. M. Blair, director, gave a concert recently of sacred music in the First Congregational Church. The solos were assumed by Nellie Wilson Shircliff, one of Washington's leading sopranos; Fannie Atlee Gage, soprano, and Mrs. R. L. Dalgleish, contralto. Richard Loreleberg, cellist, was again heard to advantage in the andante by Galterman, "Elegie" by Massenet and "Gavotte" by Mozart. Mr. Loreleberg is a member of the Heinrich Hammer String Quartet.

Mrs. Huron Lawson (nee Kaspar), is back from Philadelphia where she gave a delightful recital for the students of Ogontz School, one of Philadelphia's exclusive boarding schools for young women. Mrs. Lawson also sang with great success with the Philadelphia Orchestra at Camden, N. J., the same week.

Mildred Rider, a young teacher and piano pupil of Ethel Tozier, played the last movement from Mendelssohn's G major concerto at the pupils' recital given at the Cairo, Friday, March 29, by Miss Tozier's class. Miss Rider showed marked advancement since her own recital of last year given in the Washington Club, and is a promising young pianist.

Mary Cryder has announced a very comprehensive list of artists for a series of six subscription concerts to be given at the popular Columbia Theater next season. Miss Cryder's offerings to the public are always of a high class.

Ethel Tozier, teacher and concert pianist, has inaugurated the season's piano recitals by pupils, and from now on pupils and parents will take much interest in the performances. Miss Tozier's recital at the Cairo for her large class was given rather early owing to her early departure with an orchestra on its Southwestern tour.

Under the direction of Alfred G. Eldridge, organist and choirmaster of St. Margaret's Episcopal Church, the cantata "The Darkest Hour," by Harold Moore, was beautifully sung on Palm Sunday by the choir, the soloists being Helen Donohoe Deyo, soprano; Melville D. Hensey, tenor; Charles Moore, basso; Arthur H. Deibert, baritone.

Mrs. Huron Lawson will give a recital in Baltimore on Saturday, April 13, for the Arundel Club.

Mrs. Warner Gibbs and other local talent were heard in recital Thursday afternoon, April 11, at the Manor, Randle Highlands. The affair was for the benefit of the Bell Home.

It is a foregone conclusion that the London Symphony Orchestra and Arthur Nikisch will score in Washington tonight, Friday, April 12, the house being sold out.

Dagmar de C. Rubner's second piano recital was given today, April 12, at the Playhouse, before another large and enthusiastic audience. Technic and intelligence Miss Rubner has in plenty, her playing of the Rachmaninoff numbers being remarkably well done. Katherine Lincoln, soprano, of Boston, sang the aria from "Louise," and a group of songs by Bizetka, Beach, Moret and Massenet, displaying a very good mezza voce, pleasing all with the numbers. The accompanying of Miss M. Brickenstein, pian-

ist and official accompanist for the Friday Morning Club, was a feature of the recital. These recitals were under the direction of Mrs. Paul Sutorius.

That fine piano virtuoso and former assistant to Theodor Leschetizky, Edwin Hughes, will, on April 22, be heard in recital at the Washington Club, having the patronage of Mrs. John M. Biddle, Susan Biddle, Mrs. Hunt Slater, Mary Cryder, Heinrich Hammer, Joseph Kaspar and others.  
DICK ROOR.

## SALT LAKE CITY MUSIC.

SALT LAKE CITY, April 9, 1912.

The Ogden Tabernacle Choir of 200 voices, under the direction of Joseph Ballentyne, furnished the music at the last session of the Mormon Conference, in the Salt Lake Tabernacle last Sunday evening. This organization is widely known for its finished and artistic work. Its appearance at the tabernacle Sunday night demonstrated that this organization is second to none in this locality. Following is the program: "The Lord of Hosts" (from Forty-sixth Psalm) (Buck), "O Holy Night" (Aram), Bessie Blair and choir; "Crowned With the Tempest" (Verdi), Lawrence Greenwell and choir; "One Sweetly Solemn Thought" (Ambrose), Elsie Shorten and choir; "Hark, Hark, My Soul" (Shelley), Walter Stephens, Myrtle B. Higley and choir; "Hymn to Music" (Buck).

An artistic program was given at Assembly Hall last evening by the pupils of the Utah Conservatory of Music under the direction of J. J. McClellan. The house was packed to its capacity, fully 2,000 people being in attendance. The affair was among the most successful of its kind given in this city.

Margaret Tout-Browning appeared in conjunction with the Salt Lake Tabernacle Choir at the Tabernacle Saturday night at the regular conference concert. A large attendance was present, many being from out of town. J. J. McClellan was the accompanist; H. S. Ensign, baritone, and Evan Stevens was the director.

Much interest is being aroused in the return engagement of Alexander Heinemann, lieder singer, and John Mandelbrod, who will appear at the Salt Lake Theater, April 23, under the management of Fred C. Graham.

Squire Coop, of the University of Utah, is holding regular rehearsals with the orchestra, chorus and soloists in preparation for the production of Haydn's "Creation," which is scheduled for the Salt Lake Theater, April 22.

A large audience was present Sunday evening, March 31, at the First Presbyterian Church, when the cantata by Maunder, "Penitence, Pardon and Peace," was given by the church quartet, under the able direction of Maude Thorn, organist. The soloists were: Mrs. J. C. Taylor, soprano; Edna Dwyer, contralto; J. H. Summers, tenor, and J. W. Curtis, baritone.

The various churches of this city arranged special musical programs for Eastern Sunday.

FRED C. GRAHAM.

## Eugenia Argiewicz with Seattle Orchestra.

Eugenia Argiewicz, a young and very talented violinist, played on the night of April 1 with the Seattle Symphony Orchestra in Seattle, conducted by John M. Spargur. In her share of the Conus concerto and three solos, Miss Argiewicz impressed the audience and music critics with her ability. Some extracts follow:

It was evident when Miss Argiewicz came on the stage for the Conus concerto that the audience had an intimation of the real treat that was in store. This youthful artist is a native of Poland, and is a pupil of Moritz Rosen, the distinguished violinist, of this city, who came here from Berlin four years ago. Miss Argiewicz proved a worthy pupil of her master. She plays with the strength and power of a virtuoso. Her tone, in fact, is sensational alone for its brightness. It is, moreover, of even and fine quality in every part of the instrument.—Seattle Times, April 2, 1912.

If Eugenia Argiewicz is left until the last, it is not because she was of last importance. Indeed, this young violinist was a surprise to those who had not followed her career of the last few years. She has a surprising depth of tone and technical mastery which mark her as a genuine artist.—Seattle Post Intelligencer.

The program for the evening included a symphony by Walter Bell, a member of this orchestra, which was commended by the music critics of Seattle.



## Publications and Reviews.

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

### Breitkopf & Hartel, New York.

"PHELIAS." A music drama, in one act, words selected from Stephen Phillips' poem "Iole," and music composed by Charles Frederick Carlson.

This terrible tale of religious fanaticism demands great passion and dramatic power on the part of the composer, and, judging as best we can from the vocal score, it seems as if the composer had fulfilled these conditions. Phelias is sought by the people of Corinth to drive the Spartans from their gate. He finally consents, but is told that for his victory he must sacrifice the first object that meets him coming from his house. This happens to be his only child, a daughter, betrothed to Laomedon, who stabs himself when Phelias kills his child. It is a stupid story because of the unreasonable sacrifice and the crass superstition of the father who submits to the hideous requirements of the Priestess. The music has a great deal of the austerity of the Greek drama. In fact the first half of it is much in the spirit of Gluck, but Gluck enriched with modern harmonies. There is hardly a trace of Wagner, though there is a Phelias leading theme, or at any rate, a theme that is frequently heard when Phelias is mentioned. It is easily remembered by reason of its augmented fourth. The choruses are short, dramatic and thoroughly effective. The repeated notes of the Priestess above the slowly changing chromatic harmonies have an ominous sense of fate. The real musical passion of the drama, however, comes after the return of Phelias and when he has told his daughter that he must slay her. In the latter half of the drama the composer relaxes somewhat and becomes less austere Greek and more humanly modern. The love scene between Iole and Laomedon has a great deal of longing and joy alternating. The end of the drama is full of woe. It broods and is sullen. Such ends are very depressing to those who feel them, and very boring to those who do not. The composer, however, had to keep his music free from either of those charges and has written a deeply impressive scene that cannot fail to shed a glamor of poetry over the gloom of the drama. The opera is dedicated to the Metropolitan Opera Company.

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### Ginn & Co., Boston.

"THE STUDENT'S HYMNAL." Edited by Charles H. Levermore, Ph. D.

This is a collection of some of the best known and deservedly popular hymns, mostly taken from the church composers of England, together with a number of hymns by more or less well known American composers, with a sprinkling of operatic arias and popular songs arranged for the church choir. Among the better known English hymn composers we find the names of Croft, Elvey, Hatton, Dykes, Webbe, Wesley, Smart, Sullivan, Barnby, Hopkins, Monk. The American composers are named in the preface. There are also some good examples of German hymns by Bach, Beethoven, Spohr, Mendelssohn, as well as two highly esteemed operatic airs from Weber's "Der Freischütz" and "Oberon." Then we find a "Tannhäuser" melody set to sacred words, Rossini's "Cujus Animam" from the "Stabat Mater" transcribed for the Protestant service, an aria from Mozart's "Magic Flute," the old college song "Integer Vitæ." These melodies add considerable zest to the conventional hymn tune collection and bid fair to make this Student's Hymnal popular with all classes of church and Sunday school congregations.

\*\*\*

### Oliver Ditson Company, Boston.

TWO SONGS, "MY ISLAND OF DREAMS," "STARSHINE." By Edith Fortescue.

These songs are the product of a facile writer who evidently has the skill and experience necessary to write effectively for the voice without being difficult or requiring

an extended compass, and also to make a pleasing accompaniment.

THREE SONGS, "MAY, THE MAIDEN," "THE HEART'S COUNTRY," "WHEN THE MISTY SHADOWS GLIDE." By John A. Carpenter.

It is a pleasure to read the compositions of this composer if only to hear the rich harmonies he employs. But apart from this there is evidence of a skilled hand in the fragments of counterpoint and the polished part writing in the accompaniments. The voice parts are melodious and effective.

"I MISS YOU SO, MAVOURNEEN." Song, words and music by J. C. H. Beaumont.

Simple as this little song is, it is thoroughly well written. It has that which is the first requisite of a good song—namely, a natural and spontaneous melody. The variety in the three verses is obtained by writing a different accompaniment for each verse. Careful work like this always brings its reward, especially when the melody itself has so much unaffected charm.

"COME HOME, LITTLE GIRL." Song, words and music by J. C. Macy.

There is a pleasing lilt in this little song which makes it attractive in spite of the fact that it is somewhat conventional and trite. We find nothing new in melody or harmony, and yet we like it, and cannot but think that it will be popular.

\*\*\*

### Friedrich Hofmeister, Leipzig.

#### A. Z. Mathot, Paris.

TROIS MÉLODIES (THREE MELODIES) "L'AUBADE," "L'HEURE EXQUISE," "TOUJOURS." Music by Sebastian B. Schlesinger.

These three graceful and expressive songs by Sebastian B. Schlesinger are fully equal to any work we have yet met with from the pen of this prolific composer. The voice melodies are written properly for the human voice and not for instruments, while the accompaniments are remarkably easy, considering how full they sound when played. From a literary point of view the poem by Paul Verlaine, "L'Heure exquise," is undoubtedly the best. This song alone of all the three has a German version as well as the French.

#### MUSIC IN DALLAS.

DALLAS, TEX., April 16, 1912.

The students of Baylor University were the hosts at a recent musicale and reception given in honor of the faculty.

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Mr. and Mrs. Walter J. Fried were the singers at the entertainment of the Press Club, April 9.

\*\*\*

The "Girl Octette" recently gave a "musicale at home" at which a feature was the rendition of "The Lost Chord." Mary Wynne and Mae Morgan sang a duet ("Lovely Night"). Marian Fielding played some violin numbers and Harriet Bacon McDonald was the piano accompanist.

\*\*\*

Graff Hall, in St. Mary's College, was the scene of a charming musicale, April 13.

\*\*\*

Friday evening, April 12, pupils of Margaret E. Williford gave a recital at Jesse French Hall, assisted by Mrs. Charles Clinton Jones, violinist, and Mrs. J. B. Rucher at the piano.

\*\*\*

The Dallas Symphony Orchestra played before a large and enthusiastic house, Sunday, April 14. "The Dance of the Dryads," an original composition by H. B. Criswell, a pupil of Carl Venth, the director of the orchestra, was conducted by the young composer, and was well received. Mrs. Frank Blankenship sang two solos, assisted at the piano by Julia Graham Charlton, and Mr. Venth adding violin obligatos. HERMAN COHEN.

#### Cantata at Enid, Okla.

The Easter cantata, "The Message from the Cross," by Will Macfarlane, was given by the University Mixed Chorus at the Oklahoma Christian University Auditorium, Enid, Okla., under the direction of E. Haesener. The cantata was well rendered and reflected much credit upon the organization. The solo parts were carried by the Misses Cleveland and Botts, two promising voice students of Mr. Haesener. The chorus numbers thirty voices, which will be augmented this fall by about twenty more.

Mildred Ingle, a piano student of Miss E. Davenport, gave a recital Tuesday night consisting of compositions by Beethoven, Chopin, Liszt and Grieg. She was assisted by Miss V. Smith, soprano, and Miss N. Botts, contralto.

Mr. Haesener, the voice teacher at the Oklahoma Christian University, will study this summer with the prominent American teacher, Frank King Clark, in Berlin.

Mahler's eighth symphony was conducted recently in Amsterdam by Willem Mengelberg.



## NIKISCH TO RETURN

On account of a change in the sailings of steamers, Mr. Nikisch and the LONDON SYMPHONY ORCHESTRA will be able to appear twice more in New York City.

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## FAREWELL CONCERT

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Carnegie Hall, Monday Afternoon, April 29 at 2.30

### PROGRAMS

Metropolitan Opera House, Sunday Night, April 28, at 8:15  
Overture—"Rienzi" ..... Wagner  
Song, "Der Widerspaenstigen Zaehmung" ..... Goetz  
Elena Gerhardt.

With orchestral accompaniment.

Symphony in C minor, No. 5 ..... Beethoven  
Prelude, "Parsifal" ..... Wagner  
Siegfried's Death March, "Götterdämmerung." ..... Wagner

Songs— { "Ruhe meine Seele" ..... Strauss  
          { "Ständchen" .....  
          { "Morgen" .....  
          { "Wiegenlied" .....  
Elena Gerhardt.

With piano accompaniment.

Venusberg Bacchanale, "Tannhäuser" ..... Wagner  
Overture, "Die Meistersinger" ..... Wagner

Carnegie Hall, Monday Afternoon, April 29, at 2:30

Overture, "Oberon" ..... Weber  
Symphony in E minor, No. 5 ..... Tchaikowsky  
Symphonic Poem, "Don Juan" ..... Strauss  
Hungarian Rhapsody No. 1 in F ..... Liszt

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## Contents

The Shan Van Voght (Quartet)  
Clare's Dragoons (Quartet)  
Eileen's Farewell (Soprano)  
The Snowy-breasted Pearl (Bass)  
Lament for Owen Roe O'Neill (Quartet)  
Savourneen Dhealish (Tenor)  
The Cruiskeen Lawn (Quartet)  
Little Mary Cassidy (Bass)  
Shule Agra (Contralto)  
To Ladies' Eyes (Tenor and Bass)  
Nora Creina (Tenor)  
Oh, the Marriage (Soprano)  
The Wild Geese (Unaccompanied Quartet)  
Avenging and Bright (Quartet)

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**The Adventures of  
Don Keynote**

with other events  
worthy  
of  
mention



by Cervantes the Little

THE LOSS OF THE TITANIC AFFECTS THE KNIGHT.

"Don Keynote," said the major at the Men's Political Equality Club last Saturday afternoon, "I must congratulate you on your account of the interview with President Taft in the last issue of THE MUSICAL COURIER. You hit off his style to a T."

"O," replied the knight without turning his head.

"Yes, it was great. Whom do you intend to interview this week?"

"No one."

"What? Are you going to confine yourself to jokes?" asked the major.

"Sir," said the Don, seriously, "I shall interview no one and make no jokes. There is a time for humor, a time for nonsense, a time for irony and scorn. But until I have recovered from the shock of this most appalling marine disaster I cannot find it in me to be humorous."

"O yes, I say, that was an awful thing, wasn't it? But you didn't have any friends on board, did you?" inquired the major.

"Friends? What has that got to do with it? Must I know a human being sufficiently well to shake hands with him before I take an interest in his welfare? Can you picture to yourself that monster ship sinking, sinking, sinking, in the darkness of that terrible night, and laugh? Can you be light hearted and see those terrified, crazed, desperate wives and mothers and little children forced into the lifeboats by the hands of fathers, husbands, brothers, who were left peering into their watery grave and straining hopelessly into the blackness for one last look at their loved ones vanishing behind the sable curtain that veiled the sea? Can you contemplate with a smile the woe of those wretched women and bewildered children in their open boats, drifting amid the icebergs of that merciless ocean which even at that moment was strangling their fathers, husbands, sons? For each of those fourteen hundred men at least one home is desolate, at least ten hearts are aching. What a mockery are the glimmer of those priceless pearls and the sheen of those flashing diamonds in the slime of the ocean bed. There are no sirens in that Northern sea to play on the musical instruments now silent in the deep. The new pianos rust unused; the old violins, with all their memories of the past and echoes of sunny France and Italy, perish in the deadly water. No friendly dolphins came to rescue those obscure musicians and bear them like Ario to shore. Who will read the secrets, the tender messages, and the commercial prose of those seven million letters illegible and sodden in the brine? With what unwilling hands would those master builders have launched their wonder-ship if they could have foreseen their ocean palace doomed so soon to be a gigantic coffin?"

"O, I say, you are piling on the agony," said the major, turning uncomfortably in his seat.

"Piling it on! Did I hear you say I was piling it on? Sir," continued the knight, "it is a hideous tale, too cruel to be told in the language of music, too dark for the painter's art. Shakespeare and Milton together could not find words to tell the horrors of this dismal tragedy which puts to shame old Homer's myth about Pluto's hades and the pale willows of Proserpine. The mingled waves of Pyriphlegethon, Cocytus, and Acheron, and the currents of the Styx, that fabled river of forgetfulness, are but a poet's toys when measured with the billows of the Atlantic. And what was the gloom of the Grecian underworld beside the pall of night and fog that hung above the ocean like the mantle of the Angel of Death?"

"Yes, it's too bad and all that sort of thing, you know; but then, it's over, don't you know," answered the major, looking at his watch.

"True; it is over. It will be forgotten. In fifty years it may fill two lines in a volume of history. And so the old world wags," said Don Keynote, reflectively.

"Well, good by, old man; I have an appointment, and you're not very entertaining today, anyhow," continued the major, extending his hand.

"Sir," said the knight with a profound bow, "I am not myself this week. Next week, however, I may act enough like a fool to be mistaken for you."

A complete edition of the letters and correspondence of Carl Maria von Weber is about to be published by George Kaiser, Dresden. There also will be published in Berlin a new edition of "Euryanthe."

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## METROPOLITAN OPERA IN BOSTON.

A short Boston visit from the Metropolitan Opera Company, of New York, brought four interesting performances to round out Boston's opera season: "Tannhäuser," April 15; "Koenigskinder," April 16; "Cavalleria" and "Pagliacci," for the matinee, April 17, and "Lohengrin" as the closing performance on the evening of the same day.

As the appended casts with the exception of Alice Nielsen's initial appearance as Nedda for the first time on any stage are the same that have been appearing in New York all winter, and consequently have been reviewed frequently in THE MUSICAL COURIER, there is nothing new to add to the sum total of individual achievements.

With Miss Nielsen, however, the case is different, since when an artist of her rank elects to appear in a new role public interest is thoroughly whetted, and all are eager to see the new conception of a part made familiar by many predecessors. That Miss Nielsen should satisfy the most exacting demands, while at the same time making an entire departure from the conventional drawing of Nedda, was to be expected from an artist of her attainments. And this she did, singing the part with vocal certainty and exquisite coloring, giving point to the lighter moments while accentuating the woman absorbingly in love and lessening in her delineation the purely vixenish characteristics of the part. It was Nedda in a new light, well partnered with Caruso's matchless Canio and the superb Tonio as played by Amato.

The complete casts follow:

## "TANNHAUSER."

Landgraf Hermann	Griswold
Tannhäuser	Slezak
Wolfram	Weil
Walther	Reiss
Biterolf	Hinshaw
Heinrich	Bayer
Reinmar	Ruysdael
Elisabeth	Gadski
Venus	Fremstad
Ein Hirt	Sparkes

## "CAVALLERIA RUSTICANA."

Santuzza	Gadski
Lola	Wickham
Turiddu	Martin
Alfio	Gully
Lucia	Mattfeld

## "PAGLIACCI."

Nedda	Nielsen
Canio	Caruso
Tonio	Amato
Beppe	Reiss
Silvio	Gilly

## "KOENIGSKINDER."

The King's Son	Joern
The Goose Girl	Farrar
The Fiddler	Goritz
The Witch	Wickham
The Woodcutter	Didar
The Broom Maker	Reiss
A Child	Gascoigne
The Senior Councillor	Reiner
The Inn Keeper	Pini-Corsi
The Inn Keeper's Daughter	Fornia
The Tailor	Bayer
The Stable Maid	Mattfeld
The Gate Keeper	Rudell

## "LOHENGRIN."

Heinrich der Vogler	Griswold
Lohengrin	Joern
Elsa von Brabant	Fremstad
Friedrich von Telramund	Goritz
Ortrud	Homer
Heerrufer des Königs	Hinshaw

## Gerard Touring French Provinces.

Frederic Gerard, the young American violinist, who is at present abroad, announces his forthcoming concerts in the French Provinces—through the columns of this paper—as follows:

Rennes, April 29.  
Laval, April 30.  
Versailles, May 4.  
Chalons-sur-Marne, May 9.  
Reims, May 10.

There will also probably be a concert given at Epervy, although the date of same will have to be announced later. During the last week of May, Mr. Gerard contemplates giving a concert in Paris, at the Salle Malakoff. Mr. Gerard will have the assistance of a singer and a pianist. Gerard will be heard in America next season.

## Griswold Under Charlton Management.

Loudon Charlton has concluded arrangements to present in concert Putnam Griswold, basso of the Metropolitan Opera House, whose success has been one of the striking features of the New York opera season just closed. Griswold has been termed "the greatest basso of the Metropolitan since Plançon and De Reszke." "No other American singer," said the New York Herald recently, "except Mesdames Nordica, Eames and Farrar, has won the European triumphs achieved by this artist." For six years prior to his two years at the Metropolitan he was leading basso

at the Berlin Royal Opera House, and at Covent Garden, London, where the foundation of his European reputation was laid.

At his recent appearance with the New York Symphony Society Mr. Griswold's singing was warmly praised. "A splendid wealth of tone, poetry and feeling," declared the New York Tribune, while the New York Times referred to his singing as "of the highest art and mastery." "Mr. Griswold received a well deserved ovation," said the New York Evening Mail, "proving how profoundly he had moved his audience." The World declared, "He sang the Hans Sachs monologues as they have not been given in many years. His noble voice, its freedom of tone, the interpretative art displayed, and beautiful diction, resulted in an artistic triumph such as does not often come to an American artist."

Under Mr. Charlton's management Mr. Griswold will be available for concerts during the month of October and after April 1, 1913. From November to April he is under exclusive contract with the Metropolitan.

## Dolls' Opera to Be Given.

Friday afternoon, April 26, the Misses Mixer will give Massenet's opera "Cinderella" in miniature form at the Bellevue-Stratford, Philadelphia. The cast as presented by the Philadelphia-Chicago Opera Company will be imitated with dolls dressed as an exact copy of the original singers: Maggie Teyte, Mary Garden, Louise Berat, Jennie Dufau, Mabel Riegelman, Marie Cavan, Hector Dufranne, Henri Scott and Rosina Galli, premiere danseuse. Eugene Seeber will be the musical director and the Misses Mixer stage directors. Marie Aline Mixer will take the singing parts.

The patronesses are as follows: Mrs. Winfield Scott Arter, Eva K. Ayres, Mrs. Anthony Drexel Biddle, Mrs. Mathew Baird, Jr., Mrs. Coleman Brown, Mrs. Charles Bromley, Mrs. James G. Balfour, Mrs. Charles H. Barnard, Mrs. John F. Braun, Mrs. Clarence Wyatt Bispham, Mrs. Herman E. Bonschur, Mrs. W. Massey Blackburne, Mrs. S. Thompson Banes, Mrs. Charles Broadbent, Mrs. William J. Clothier, Mrs. Isaac Clothier, Jr., Mrs. W. B. Cadwalder, Jr., Mrs. J. Albert Caldwell, Mrs. Thomas DeWitt Cuyler, Mrs. Fisher Corlies, Mrs. Frank P. Croft, Mrs. Frederick Taylor Chandler, Mrs. Percy Chandler, Mrs. Charles C. Collins, Mrs. Herbert S. Darlington, Mrs. Thomas Dolan, Mrs. S. Naudain Duer, Mrs. Morris Dallett, Mrs. Philemon Dickinson, Mrs. John P. Dwyer, Mrs. Paxson Deeter, Mrs. Frederick Martyn Dunn, Mrs. George W. Elkins, Jr., Mrs. Howard Ellison, Mrs. Rowland Cadwalder Evans, Cornelia Frothingham, Mrs. Theodore P. Farrell, Mrs. William Hatton Greene, Mrs. Alfred Hoyt Granger, Mrs. Quincy Adams Gillmore, Mrs. Joseph M. Gazzam, Mrs. Alexander D. Grange, Helen V. Granless, Mrs. William Wirt Gilmer, Mrs. Robert Emott Hare, Mrs. Samuel P. Huhn, Mrs. Henry Reed Hatfield, Mrs. Walter C. Hancock, Mrs. Meredith Hanna, Mrs. William C. Hesse, Mrs. William T. Holmes, Jr., Mrs. Arthur S. Harding, Mrs. George H. Hardy, Mrs. Asbury Irwin, Mrs. Frederick Martin Johnson, Mrs. William S. Jones, Mrs. David Lewis, Mrs. Fisher Hazard Lippincott, Elizabeth Lowry, Mrs. Joseph B. McCall, Mrs. Frederick Thurston Mason, Mrs. Henry C. Mayer, Jr., Mrs. Victor Mather, Mrs. John S. Muckle, Mrs. Joseph J. Martin, Mrs. Clarence A. Musselman, Mrs. Winfield Lincoln Margerum, Mrs. William H. Myers, Mrs. Charles Mortimore, Mrs. William C. Murphy, Mrs. Russell King Miller, Mrs. H. S. Montgomery, Mrs. H. C. Magruder, Mrs. Louis Rodman Page, Mrs. John Pettingill, Mrs. Frank Read, Mrs. Godfrey R. Rebmann, Mrs. J. Gardiner Ramsdell, Mrs. Cornelius Stevenson, Mrs. John Thompson Spencer, Mrs. John B. Shober, Mrs. Arthur W. Sewall, Emily Sartain, Mrs. Ralph C. Stewart, Mrs. Harry Douglas Stewart, Mrs. Edythe Howell Sinnott, Mrs. Henry J. Scott, Mrs. William Trinkle, Mrs. Henry Gordon Thunder, Mrs. A. Richard Voigt, Mrs. William Baker Whelen, Mrs. Clinton R. Woodruff, Mrs. David Henry Wright, Mrs. George Woodward, Mrs. James D. Winsor, Jr., Mary Winsor, Susan D. Wharton, Mrs. William D. Watson, Mrs. Richard H. Wallace, Mrs. Vincent Bloss Ward, Mrs. S. Merrill Weeks, Mrs. Addison Sprague Wickham, Mrs. Samuel Price Wetherill, Jr., and Mrs. John Jay Ziegler.

## Young Men's Symphony Program.

The Young Men's Symphony Orchestra, of New York, will close its tenth season with a concert at the Hudson Theater, Sunday afternoon, April 28. The program follows:

Symphony G minor	Mozart
Requiem (for three cellos)	Popper
In memory of friends who recently so tragically perished in the marine catastrophe.	
Overture, Oberon	Weber
Second concerto	MacDowell
Peer Gynt	Grieg
Waltz, The Blue Danube	Strauss
Soloists—Helen Treat, pianist; A. L. Seligman, A. Bass, H. Goldstein, cellists.	

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WHEN President McKinley died, the hymn "Nearer My God To Thee" was given another impetus. The tragedy of the Titanic again lifts it into prominence.

MILAN rumors state that "Parsifal" is to be produced at La Scala next year in conjunction with the Verdi operas planned as a celebration of that composer's hundredth birthday.

PASQUALE AMATO, before he sailed for Buenos Aires last Saturday, convinced himself that the steamer Verdi had on board sufficient life saving equipment for all the passengers.

AEOLIAN HALL, now being built, is to be the home of orchestral concerts as well as of recitals. The New York Symphony Orchestra has resolved to give its series at the new auditorium next season.

ATTENTION is called to the benefit concert to be given for the families of the Titanic's musicians, on Saturday evening, April 27, full notice of which appears in another section of THE MUSICAL COURIER.

"How They Gave Opera 300 Years Ago" is the title of an article in the Sun. Without newspaper advice, for one thing, and they got along very well indeed, considering the general state of the musical art at that time.

AIX-LE-CHAPPELLE is seeking a new conductor for its municipal orchestra. THE MUSICAL COURIER could suggest some from New York, were it not for the fact that this paper has nothing against the city of springs.

It appears that Alessandro Bonci and the Metropolitan Opera House did not close an agreement for the tenor's appearance there next season, and as a consequence he announces the resumption of his concert activity in America during the musical term of 1912-13.

ALTHOUGH many important lives were lost in last week's catastrophe, the world of music may heave a silent sigh of thanksgiving that the Titanic's passenger list did not include some of the world's great artists, who, at this time of the year, are wont to be upon the high seas.

AMONG the mail matter lost in the horrible tragedy at sea, is much of THE MUSICAL COURIER's European correspondence, and therefore some of the usual foreign letters are necessarily omitted from this issue. Further reference to the heart-rending loss of the Titanic will be found in another column.

AN audience of over 6,000 persons attended the concert which Arthur Nikisch and the London Symphony Orchestra gave in Kansas City, Mo., Wednesday evening, April 17. No better description of the musical taste of that community could be asked. The concert took place in Convention Hall. Verily, the great Middle West is in no need of musical missionaries.

ACCORDING to a Rome cable received by the New York Sun, this is the general outline of the "Nero" story in the Boito opera which is said to be finished for production at La Scala next fall: "The first act is laid in the Via Appia, the second in a temple, the third in the catacombs among the Christians, and the fourth in the Circus Maximus, where Esperia dies and the ghosts and spirits gather around the Emperor, cursing him while Rome burns. The last act is laid in the Spoliarum, the subterranean chamber under the circus, where the dying and dead gladiators and Christians were thrown to the wild beasts and where Rubria expires in the arms of

Fanuel. The principal characters in the tragedy are Nero, a tenor; Esperia, a soprano; Rubria, mezzo-soprano, and Fanuel and Simon Magus, both baritones.

MANUEL GOMEZ, the clarinetist of the London Symphony Orchestra who was treated so harshly by the New York critics, has received an offer of engagement from the Boston Symphony Orchestra, at \$100 per week. Gomez is a native of Seville and a graduate of the Paris Conservatoire. He won his scholarship to that institution at the age of seventeen, on an old yellow clarinet with thirteen keys.

ANDREAS DIPPEL has completed his plans to take the Chicago Opera Company to the Pacific Coast next spring. The season will begin in Los Angeles, March 4, 1913, with seven performances in the Auditorium. Two operas also will be sung at the new Spreckels Theater in San Diego, March 6, and one at Santa Barbara, March 11. Sixteen performances are planned to take place at the new Tivoli Opera House (now building) in San Francisco, which is to be inaugurated by the Dippel singers on March 12. Other engagements of the organization are four performances at Heilig's Theater in Portland, Ore., from March 31 to April 2, inclusive. From April 3 to 5, inclusive, the same number of performances will be heard at Moore's Theater, Seattle. One performance will be given either at Vancouver or Tacoma on the evening of April 7. Four performances also will be held at the Auditorium in Denver. The week of April 14 will be divided between Omaha, Kansas City and St. Louis, and a subsequent week may be added to the season, in which event the cities to be visited will be announced later.

BEFORE sailing for Europe last Thursday, aboard the George Washington, Giulio Gatti-Casazza made announcement of two novelties, among others, to be produced at the Metropolitan Opera House next season. The brace of works are "Boris Godounoff," by Moussorgsky, and "Cyrano de Bergerac," music by Walter Damrosch and libretto by William J. Henderson. The latter opera is to be sung in English. The revivals of the season are to be selected from the following operas: "Les Huguenots," "The Magic Flute," "Manon Lescaut," "Samson et Dalila," "Carmen," "Tales of Hoffmann," Mozart's "Die Entführung aus dem Serail," "The Masked Ball," "Norma," "Falstaff," "Der Freischütz," and "Iris." If Debussy's two one-act operas, based on Edgar Allan Poe's tales, "La Chute de la Maison Usher" and "Le Diable dans le Beffroi," will be ready, the Metropolitan is to produce them during the coming season. Of the singers for 1912-13, so far the list of engagements and re-engagements includes: Sopranos, Frances Alda, Bella Alten, Lucrezia Bori, Anna Case, Vera Curtis, Louise Cox, Emmy Destinn, Geraldine Farrar, Rita Forna, Olive Fremstad, Johanna Gadschi, Frieda Hempel, Alice Nielsen, Bernice De Pasquali, Marie Rappold, Leonora Sparkes, Rosina Van Dyck; mezzo-sopranos, Mariska Aldrich, Emma Bornnigia, Louise Homer, Helen Mapleson, Jeanne Maubourg, Maria Duchene, Marie Mattfeld, Stella de Mette, Margarete Matzenauer, Lila Robeson; tenors, Pietro Audisio, Paul Althouse, Angelo Bada, Julius Bayer, Carl Burrian, Enrico Caruso, Heinrich Hensel, Carl Jörn, Riccardo Martin, Lambert Murphy, Albert Reiss, Leo Slezak, Jacques Urlus; baritones, Pasquale Amato, Bernard Bégue, Dinh Gilly, Otto Goritz, William Hinshaw, Antonio Scotti, Vincenzo Reschiglian, Hermann Weil; basses, Pao'o Ananian, Carl Braun, Adamo Didur, Putnam Griswold, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Leon Rothier, Basyl Ruysdael, Andrea De Segurola, Herbert Witherspoon. The conductors and assistant conductors will be Arturo Toscanini, Richard Hageman, Hans Morgenstern, Francesco Romei, Alfred Hertz, and Willy Tyroler.



# THE PATH OF PROGRESS.

Looking over the field of music in America, as revealed through the thousands of programs received by THE MUSICAL COURIER and the thousands of concerts reviewed in these columns, a gratifying conviction comes to the observer that important artistic progress has been made since last year and strong foundation laid for further advance toward placing this nation among those which are serious in the cultivation of music and active in upholding its ideals and traditions.

On every hand there has been evidence of liberal expenditure of money for the tonal art, but it is recognized now that unless such outlay is applied discreetly and produces artistic results, the mere giving of large sums no longer represents a real desire for culture on the part of the donors or of the community represented by them. Gradually the realization has come to the guarantors of the funds which support American symphony orchestras that organizations of that kind are not amusement enterprises and cannot be run on the same economic principles that guide the conduct of theaters and other public entertainment projects. All over the country, wherever committees run the large orchestras, those ruling bodies consist of highly intelligent, traveled and cultured men and women, who understand fully the ethical purposes which a symphony society is tacitly pledged to maintain, and the size of our present American orchestras, the material which comprises them, and the nature of the repertory they perform, afford the best warrant as to the manner in which the liberal guarantee funds are used by those who have the power to dispose of them. It is a matter of pride to regard the orchestral programs played in this country during the season just past. They rank in dignity and importance with those of the best European orchestras, and have presented to our public the gist of the standard repertory, from Bach, Haydn, Mozart, Schubert and Beethoven, to Schumann, Mendelssohn, Brahms, Berlioz and Strauss, with Liszt, Reger, Dukas, Debussy and the Russians as other significant manifestations. With the exception of New York, all the symphony conductors at the head of American orchestras are competent, and some of them are exceptionally brilliant. The soloists engaged at the symphony concerts represented the best ones available among the ranks of resident and visiting artists, and the instrumentalists gave noteworthy readings of the representative works for solo player and orchestra. The singers, as usual, had recourse mostly to operatic arias and songs with orchestrated piano accompaniment, a proceeding not their fault, as the repertory of concert compositions written expressly for voice and orchestra is so small as to amount to almost nothing.

In any nation claiming to be musical all other musical effort is based on the work accomplished by the symphony orchestras, and that is why those cities which possess them are bound to rank as the leading centers of tonal culture, no matter how excellent a chorus, or string quartet, or solo player, or teacher, or how large a music club, less favored places might be able to show.

And the topic of music clubs brings us to the reflection that without them and their membership of earnest, cultured, ambitious and far seeing women America today could not possibly occupy the high place it holds as the home of good music ably performed. In almost every village of the United States these organized groups of women are battling to popularize the best class of music, to bring it to the fireside, to make it reach the hearts of men and imbue them with love for the beautiful and the

aesthetic, and to utilize it as a factor in establishing a higher level of general education and artistic culture. Without the women to help, there would be no symphony orchestras, no concerts and recitals of any kind—and no opera. When the final chapter of the history of American musical progress comes to be written, there will remain no doubt as to whom to find responsible for the marvelous results attained.

Aside from the orchestras and the music clubs, the chiefest factor in stimulating general musical interest is the opera, represented by the three big organizations dedicated to singing in foreign languages, and by the two native enterprises which pin their faith to opera sung in English. While not considered to be musical art in its highest form, opera has a good reason for existing, if only to help in preserving proper conception of values in singing and to keep alive the traditions of bel canto, which otherwise might not hope for such general acceptance and wide popularity—to say nothing of the danger of being lost altogether. By reason of the fashionable interest sustained in opera, the vast wealth of its chief devotees has enabled America to garner essentially the best representatives of the operatic singing art, and therefore New York, Boston, Chicago, Philadelphia and the cities visited by the permanent troupes from the four centers mentioned are able to feel that they hear performances secondary to no others in the world.

From ancient "Orpheus" to the most recent "Jewels of the Madonna," the opera representations given in America last year rank unapproachably high. It is the belief of many experts, for instance, that Italy never has heard a finer "Aida" rendering, Germany a loftier "Tristan and Isolde," and Paris a more atmospheric "Manon" than the performances of those operas at the Metropolitan Opera House when led by Arturo Toscanini. At all four of the regular American opera cities the repertory was extensive and the roster of singers could in perfect truth be called brilliant. Whether or not the popularity of opera interferes to some extent with support of concerts is a question that occasions much argument pro and con, but the favorite recital artists have had such a successful season and the orchestras have been supported so generously that THE MUSICAL COURIER finds itself on the side of those who favor opera as a medium wherewith to engender at least the beginnings of musical taste, to be used in embryonic state as a field that has been broken by the tonal plow and where the planting of the proper seed of art and careful cultivation ought ultimately to develop a ripened harvest of culture. There is no gainsaying the fact that opera has helped the vocal teachers to prosper tremendously, and from that standpoint alone it should be accepted by musicians as valuable. It would pay all American cities, as a matter of general progress and civilization, to subsidize opera houses, just as Mannheim, in Germany, gives \$135,250 for that purpose, Düsseldorf gives \$76,500 (and \$39,500 for its orchestra); Strassburg, \$98,250; Chemnitz, \$83,000; Leipzig, \$82,250; Cologne, \$81,500; Freiburg, \$79,500; Frankfurt, \$68,150; Dortmund, \$50,000; Breslau and Mülhausen, \$33,000 each; Barmen, \$31,250; Halle, \$27,000, etc.

"Mona," the prize opera, while considered by THE MUSICAL COURIER to be a decided advance over "The Scarlet Letter," "The Sacrifice" and "Natoma," is in itself a pedantic product, representing arbitrary, scholastic purpose rather than purely musical inspiration. It is too early to say whether the prize competition as such will be a help

to the cause of American composition, or a deterrent. Some reputable composers seem to feel that there is no use to write operas if a "Mona" can be produced, and other composers view the matter in exactly the opposite light. Suffice it to say that apparently none of the operas defeated by "Mona" are to be heard at the Metropolitan, and from what is planned there for next season, one is not moved to feel that the institution regards the giving of American opera as a very serious question.

Piano manufacturers, music publishers, makers of mechanical musical instruments, musical managers, conservatories, private teachers, and THE MUSICAL COURIER also, can testify that the season just ended was the most active and profitable ever known in the United States. Artistically, its cachet was represented by the tour of Arthur Nikisch and the London Symphony Orchestra, a musical event ranking equally with the American visits of Rubinstein, Wieniawski, Bruch, Tchaikowsky and Saint-Saëns.

So far as money expenditure is concerned, New York easily led the rest of the country, laying out nearly \$2,000,000 for the Opera alone. To appreciate that sum, it is necessary only to remember that according to official figures (obtained through the taxes collected on public amusements) Paris spent 3,292,000 francs for its Grand Opera, 2,867,000 francs for the Opera Comique, 159,000 francs for the Conservatoire concerts, 231,000 francs for the Colonne concerts, 202,000 francs for the Lamoureux concerts, and 367,000 francs for recitals, etc. In other words, New York spent over \$500,000 more for its Opera than Paris gave for all of its high class music, including opera and concerts. The receipts at the café concerts of light music totaled \$1,379,000 (6,895,000 francs), while the Opera and the Opera Comique together received only \$1,231,800. The music halls did 7,079,000 francs (\$1,415,800) worth of business, and the circuses and skating rinks handled 4,354,000 francs (\$870,800).

Music critics are the only persons connected with the tonal art in America who remained stationary during 1911-12, both as regards intellectual progress and income. Critics rarely change their ideas; they form their likes and dislikes early in the career and retain them always, never advancing with the general evolution of art. As for their incomes, the less said the better. In every other line where special knowledge is required, the pay is better than in the profession of music criticism. The general belief that all critics have failed in the art they criticize does not apply to music. American music critics do not come from the ranks of professional musicians, and some of them are not even musical, in the strict sense of the word. The proof is offered in their writings.

When all is said and done, therefore, every department of American music, except that of criticism, shows progress made since last summer, and as criticism is eminently superfluous and music flourishes here in spite of it, the professional musician can feel justifiably that the record for the past season is a proud one and without blemishes.

If anybody feels a desire to rise and point out that the American Beethoven has not yet appeared, we make answer that no such person is expected to materialize. When our representative composer arrives, his name must be John Smith, even if his music sounds like that of Beethoven. It never will be American music, for there is no such thing. The time for it has passed. Now the idiom of tone has become a universal language.

# THE TRAGEDY.

At this time, when all hearts are filled with the grief that has been stirring humanity since the first wireless news of the catastrophe at sea, there is nothing to add in the way of mere words that could lighten the burden of sorrow that weighs on those who are bereft of dear ones, or could eradicate the black grimness of the terrible happening which resulted in the losing of 1,635 lives. THE MUSICAL COURIER joins all the world in its overpowering sense of loss and mourning.

Men's heroism has been the theme of most of the consolatory editorials written throughout America during the past week, but when the Titanic's roll of honor is finally made up, the names of the eight musicians who constituted the ship's band must be included in flaming letters of gold. It is reported on good authority that the musicians proved themselves sublime heroes, and continued to play until the waters engulfed them. This was not their duty as employees of the company, but it was their duty to humanity and they met it stoically. No army that ever faced an enemy on the battlefield showed greater courage or fortitude with certain death before them, and yet the eight men played on in order to mitigate, as far as they were able, the horror of the situation. This is an incident that will rank with the charge of Balaklava. Such an act makes speech dumb and pen futile. All nations should do honor to these names:

Krins.  
Hume.  
Taylor.  
Woodward.  
Clark.  
Brailey.  
Brecoux.  
Hartley.

With them, over 1,600 souls passed beyond, and if there be music in the unknown world these eight men must surely have places in the front rank. They were fashioned after the manner of the young Siegfried "who knew no fear," and the memory of their magnificent sacrifice will be sweet to the whole world of music.

## THE READY LETTER WRITER.

Published in a recent edition of the New York Sun was the following letter:

TO THE EDITOR OF THE SUN—Sir: We have in the United States at least four great orchestras that by any test of artistic merit are the equal of the London Symphony Orchestra, and two that are conspicuously superior. This raises some interesting queries. The present tour of

our visitors from London is made possible by the liberal financial assistance of a group of American enthusiasts. Would the same enthusiasts contribute with equal generosity for a tour in England by one of the American orchestras that so much surpass anything that our London friends have revealed to us? Or would an equal number or any number of English persons contribute to such a tour?

Or, if it should be undertaken, would it receive any considerable welcome or patronage from the English public? If, for instance, being on tour, it should play anything as horribly as the London Symphony Orchestra played the Strauss tone poem "Don Juan," would its muddy and muddled work be viewed with anything like the generous tolerance that we have adopted toward these tone mechanics?

Finally, is this country a country or a province? Judging from the fact that we are supposed to take our music

suppose that American capital would refuse to back it, as American capital in liberal quantity came forward willingly enough when the Metropolitan Opera Company gave its famous performances in Paris.

"An equal number of English persons" very probably could be counted upon to help finance an American orchestra's tour in England, for English musical enthusiasts are known to have made possible certain Strauss festivals in London, and the frequent visits there of conductors and orchestras from other countries.

The London Symphony Orchestra, according to advices received by THE MUSICAL COURIER from competent sources, gave, in Washington, one of the best concerts of its tour, and especially the "Don Juan" was considered by experts to be a remarkably brilliant and eloquent performance. Sometimes the listener at a concert is muddy and muddled, but not realizing it, blames the effect on the orchestra.

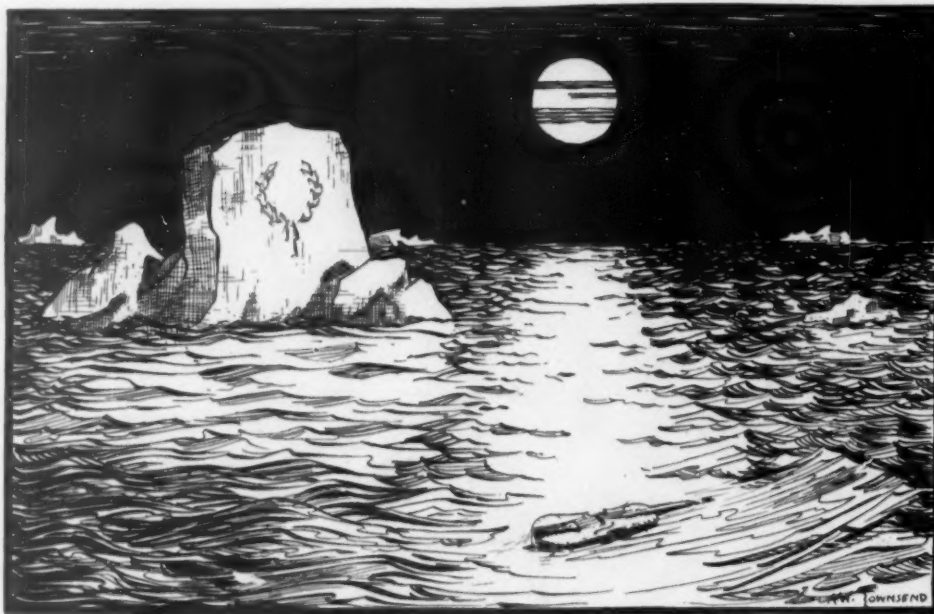
It surely is to be assumed that the English public

would extend a considerable welcome and considerable patronage to any American orchestra which might visit the British Isles, for an American band, led by an American conductor, John Philip Sousa, has played to packed houses, earned fortunes, and received superlative praise from the public and critics, on the occasion of four extended tours made at various times by Sousa and his organization through England, Scotland, Ireland, Wales—and in Canada, Australia, Tasmania, South Africa and other English possessions. At the Covent Garden Opera there is no prejudice against American singers, and this country's instrumental artists have been received enthusiastically in the concert

halls of England. The only prejudice against American artists is in America.

New business forces are arising constantly in the musical world, and old managerial methods become inoperative through changed economic conditions. Formerly, an opera company used to own outright the artistic services of every one in its personnel; now some of the singers view their connection with the opera companies as only a part of the regular musical campaign, and instead of engaging to appear all season in opera, try to curtail their contract there so that concert activity will not be interfered with, or, at any rate, not made impossible. For instance, to give a striking example, Carolina White is engaged by the Redpath Musical Bureau, which in turn will sell her time to any one who wants to buy it, among the purchasers being the Chicago Opera Company, with which she will appear in several performances, but she is not engaged by the Chicago Opera Company. This arrangement suggests to singers a new way of making their artistic activities as broad as possible, although it is likely that many of them will approve of the old plan as being simpler and more comfortable.

HAMMERSTEIN'S London Opera House opened last Monday evening with "Romeo and Juliet," and on the same evening the Metropolitan Opera opened its Atlanta, Ga., week with "Aida."



VALE!

In memory of the eight brave handsomen.

with the indorsement of a foreign sovereign, I assume it must be regarded in England, at least, as a province; a view that I should fancy to be ably supported by the only possible answers to the questions I have asked above.

GEORGE GERRY OSBURN.

WASHINGTON, D. C., April 15.

Statements of the kind made by the writer of the missive just quoted are thoroughly irresponsible, and represent an individual opinion which carries no weight whatsoever. Any Tom Smith, Dick Jones, or Harry Robinson can at any time write any view about anything to any newspaper, and sometimes such letters are published, but their contents never are accepted by the newspapers or by the public as representing anything but the individual idea (of necessity prejudiced) of the writer.

That being the case, a reply to such an utterly foolish epistle as the foregoing is hardly worth while, but as it contains some glaring misstatement of facts, those might as well be corrected on general principles.

To begin with, we have not in the United States four great orchestras that are the equal of the London Symphony Orchestra, and we certainly have not two that are conspicuously superior—nor one either, for that matter.

The question as to whether American backers could be found for a European tour of an American orchestra is purely hypothetical, for no such project ever has been suggested. If a plan of that sort should eventuate, there seems no reason to



## WHEN WE WERE BOYS.

What is the matter with the world in these days? It is not the same as it used to be when we were boys. Perhaps it has been changed to suit the different kind of boy. When we were boys we acted like little gentlemen, exchanging our important communications on matters of state and philosophy with becoming dignity and without undue noise. How different are these clumsy clowns that bellow and dispute at street corners now, vociferously asserting their platitudes and energetically contradicting each other!

The winters, too, are no longer the same as they used to be when the hillside covered with snow and ice was so nicely warmed. It is cold now. That rude north wind which makes us blue used formerly to paint our faces rosy, and the incredible speed of those winged sleds as they skimmed the snow were totally unlike the lumbering sleighs of the degenerate boy of today. These boys are rough and loud, knowing nothing of the wit and jocularity of our companions when we were boys.

The birds in spring time used to tell us of the new laid blue, brown spotted and golden eggs in the meadows and tree tops, put there solely for us to find and treasure up in cardboard boxes. Now the birds come twittering at dawn to tell us of the springs that used to be. They sing old songs and wake old memories, but never mention eggs.

Some of us boys are getting into strange habits of losing hair, of putting on spectacles, waiting for cars to stop before we step off, and of other little idiosyncrasies that show us the world is changed.

Even the street pianos have become a nuisance. What has happened to those peripatetic artists with their magic music boxes on wheels that discoursed such magnificent strains? These jangling machines that murder the silence of an entire street are sour and harsh. Why has the mellow sweetness been taken out of them?

And those bands we used to follow after school, why have they, too, been altered? Surely they were good enough as they were. They are so coarse and out of tune today. Perhaps the lips of the bandsmen are not so good as they used to be when we were boys. At any rate, the military majesty and heroic breadth of those brass bands we have in mind are never found in the blatant gangs of peace breakers that head modern parades.

In those old school days there was one of us boys who played the violin. It was a wonderful, new, glossy violin, too, so different from the scarred and faded Stradivarius we heard last week. Harry could play that violin as never Joachim or Kreisler played! The way he imitated cats and bleating calves was most extraordinary. And then he played real operatic music like a seraph with a superhuman instrument. To hear his "Faust" fantasia as he interpreted it when we were boys was to have heard the alpha and omega of violin playing. Harry sailed across the sea, put on a khaki coat and a helmet, and went with the British army to South Africa. A Mauser bullet laid him low, and the glory of the violin has vanished from the world.

There was an orchestra in a little theater in those days that knew the whole art of music. When those six men began to play all Olympus smiled and whistled. Such melody, such rhythm! We have not met a more conscientious double bass player than that ornament of the profession who maintained the dignity of our orchestra. His honest heart scorned flippancy. The double bass had entered his soul. He never trifled. Every note was weighed and considered with decorous deliberation. The scriptural injunction that the measure should be full and running over was never more devoutly obeyed. The vacuous snore of his unruffled instrument could frequently be heard long after the other players had finished their parts.

That cornet player had an instrument of gold from which welled melodies that have been forgot-

ten in these soulless days. It was a kind of vibrating honey, singing sugar, breathing manna, that fell from the bell of that enchanted horn of Oberon whenever the poetic artist chose to play upon our heartstrings. And when he roused himself like a lion casting off sleep and blew an angry blast we felt that the walls of Jericho were less solid than the foundations of that theater.

The drummer, also, was a marvel, with his traps and bells and xylophone. That man could make an army advance, charge, retreat and vanish out of sight before our very eyes and ears, with the help of his side drum alone. And what a crash he had at times, when the dramatic intensity of the "Zampa" overture demanded it! He never disappointed us, nor, for that matter, did the intellectual German who condescended to breathe the breath of life—and beer—into the slide trombone. The pianist used to run up and down the keyboard with the loveliest arpeggios, which sounded like water falling in a high and silvery cascade.

The theater orchestras today are bigger. There are more men in them, it is true, but the marvelous artists of our boyhood days are gone. Theater music is a lost art.

And where are those fairies, with peach skin faces and angel throats, who danced and sang us into a seventh or higher heaven of delight whenever the curtain rose upon that world of mystery and awfulness beyond the footlights? They have changed them into girls, now that the stage has been despoiled of its magic and turned into a humbug and a sham, with lath and painted canvas, and ordinary men and women strutting on the boards.

And the operas are different, too. We do not wish to hurt the feelings of our later day composers, but yet, why do they not write music of the kind we used to hear? Why do they make their tunes so cheap, their harmonies so commonplace, their rhythms so disjointed and vulgar?

Stocks and stones were not too obdurate, nor the lofty trees too stiff to dance and caper to the lyre of Orpheus. And in those halcyon days which we remember, there were a number of musicians in our town who had a good deal of the skill and art of Orpheus. It is strange how rapidly that great race of composers became extinct! It is only—well, just a few years ago, when we were young, or, rather, let us say, younger—since those Orphean bards were in the meridian of their splendor. How could the art so soon be lost?

It is a pity the old world could not have been left as it was when we were boys.

## NOTICE.

Some MUSICAL COURIER subscribers become offended when notified that their subscriptions should be renewed in time, and for their benefit we will extract from the United States postal laws and regulations pertaining to second class mail matter the following:

Section 436. No. 3. A reasonable time will be allowed publishers to secure renewals of subscriptions, but unless subscriptions are expressly renewed after the term for which they are paid—weeklies, within one year—they shall not be counted in the legitimate list of subscribers, and copies mailed on account thereof shall not be accepted for mailing at the second class postage rate of one cent a pound.

It will be seen that a weekly newspaper which desires to maintain its proper relations with the United States Post Office Department and conform with its laws and rules is justified in making a demand for the payment of the subscriptions in regular order, and that is at the termination thereof. This accounts for the regularity with which THE MUSICAL COURIER sends out its subscription bills and requests the payment of the same in order to continue under the regulations as demanded by the law.

## NEW TO THE METROPOLIS.

According to the New York Times, the list of orchestral works new to this city produced here last winter includes Reger's "Comedy Overture," Laucella's symphonic poem, "Consalvo," Goetschius' Christmas overture, Smetana's "Vysehrad," Elgar's second symphony, Bruckner's fifty symphony, Van der Pals' "Two Symphonic Sketches," Weingartner's third symphony, Beethoven's "Jena" symphony, Siegfried Wagner's "Bruder Lustig" overture, Delius' "In a Summer Garden," Chadwick's "Symphonic Suite," Stahlberg's "Two Symphonic Sketches," Valilenko's "The Garden of Death," Dvorák's posthumous E flat symphony, Enesco's "Roumanian Rhapsody," Gilbert's "Comedy Overture."

The chamber music and concerto novelties, with their dates of production, are given by the Times, as follows:

Max Reger—Solo violin sonata, op. 91, No. 1, October 21.

S. Coleridge Taylor—Fantasie on a negro melody, violin and piano, October 31.

H. F. Gilbert—Scherzo, violin and piano, October 31.

York Bowen—Suite, violin and piano, D minor, November 10.

Cyril Scott—Suite, violin and piano, "Tallahassee," November 10.

Max Reger—Suite in old style, violin and piano, op. 93, November 12.

N. Rimsky-Korsakoff—Quintet, piano and wind (posthumous), November 27.

Mrs. H. H. A. Beach—Quintet, piano and strings, op. 67, November 29.

Wilhelm Friedemann Bach—Sonata a Tre, strings, January 8.

E. Wolf-Ferrari—Sonata, violin and piano, op. 10, January 14.

David Stanley Smith—Quartet, strings, op. 19, January 16.

Miroslav Weber—Quartet, strings, B minor, January 17.

Howard Brockway—Eclogue, wind instruments, January 23.

A. Gretchaninoff—Trio, piano and strings, C minor, January 23.

Vincent d'Indy—Sonata, piano and violin, C major, January 31.

Sigismond Stojowski—Sonata, piano and violin, op. 37, No. 2, March 18.

César Franck—Prelude, fugue and variations (arranged by Harold Bauer, April 16).

Daniel Gregory Mason—Sonata, piano and violin, op. 5, April 16.

J. B. Foerster—Concerto, violin, C minor, October 22.

Max Bruch—Concerto, violin, op. 84, October 31.

A. Glazounow—Concerto, violin, op. 82, November 2.

Edward Elgar—Concerto, violin, op. 61, December 13.

Jules Conus—Concerto, violin, E minor, January 4.

George F. Boyle—Concerto, piano, D minor, February 8.

G. Sgambati—Concerto, piano, G minor, op. 15, February 11.

ARTISTS are beginning to realize the importance of having artistic printed matter to distribute, and managers who are booking artists would do well to bear this fact in mind. A neat, brief circular is sufficient for all purposes. Nothing is more effective than brevity. A circular full of words usually finds a resting place in the waste basket. This is an age of publicity and the circular is a part of that publicity; therefore, if the publicity is to be effective the circular must be so. The writing and printing of circulars which get business and which are kept is an art in itself, and artists will do well to consult before rushing to the printer or placing orders with their managers for matter of this character.

A RUMOR became current last week in Pittsburgh to the effect that the symphony orchestra was to be reorganized in that city, with Leopold Stokowski as the conductor. THE MUSICAL COURIER has investigated the report and finds that while some influential citizens of Pittsburgh would favor such a project, at the present time not enough concerted musical and financial action is in evidence there to make the resumption of local orchestral activity a matter of immediate realization.

### THAT TEMPERED SCALE AGAIN.

Hardly a week passes without some one telling us there is a difference between F sharp and G flat, C sharp and D flat, and so on throughout the scale. Very recently a violinist informed us that the D flat which is written on the fourth line of the G clef is much sharper than the C sharp which is written on the third space. He pointed out to us that the D flat was played by the third finger, whereas the C sharp was played by the second finger, and that therefore the D flat was always played higher than the C sharp. Needless to say, that man was a musical ignoramus. For if we start from middle C and go upwards in perfect fifths until we come to C sharp, and then come down in perfect octaves until we reach the C sharp which is half a tone above the C we started from, we shall find that C sharp is sharper than the D flat which we get by going downwards in perfect fifths from middle C until we come to a D flat and then coming up in perfect octaves until we get to the D flat which is half a tone above the C we started from. The C sharp for the second finger is likewise sharper than the D flat for the third finger.

"Ah!" exclaim some of our readers, "so there is a difference between C sharp and D flat!"

Certainly there is a difference. We have referred to the chapter on "The Tempered Scale" in Clarence Lucas' "Musical Form" on several occasions in these columns. We quote from that theorist a sentence which suggests a good many differences between C sharp and D flat: "We will discover that nature furnishes at least twelve intervals in a semitone."

But we cannot be too emphatic in stating that though these differences exist in that perfectly exact tuning, according to the natural overtones of a vibrating string or column of air, none of them belong in our artificial scale tuned according to the principles of equal temperament, in which scale all our music is written. To the composers, great and small, there is no possible difference between C sharp and D flat.

Let us imagine a chain of three chords like the following: (1) D flat, F, A flat, D flat; (2) B flat, E, G, D flat; (3) A, E, G, C sharp.

Now, the half or quarter educated musician may ask "why is the top note of the last chord written C sharp instead of D flat if C sharp and D flat are one and the same sound?" We reply that the change of notation is made simply to make the dominant seventh chord on A easy to read. A musician meeting with a chord like A, E, G, D flat, would be almost as much puzzled with it as an elocutionist would be if he met with the word mah-sheen instead of machine. If we had discovered the tempered scale before our notation was perfected it is altogether probable that we would have but one sign for each sound. As it is, we can write each sound in several ways. C can be written as B sharp, or D double flat. Every note of the scale can be written in different ways.

We have the same trouble with the English language. When we write the words "frigid Phrygian," or "fantastic phantom," or "he sent a cent's worth of scent," we make use of various spellings to indicate the same sounds. If a man says there is a difference in sound between the f in frigid and the ph in Phrygian we reply, "not in the English language." If a man tells us there is a difference between C sharp and D flat, we reply "not in the tempered scale."

If any one still persists in saying that under certain conditions, in certain places, for certain effects, a string quartet may make certain differences, we reply that such statements are too general, too vague.

Let the composition be sent to us with the chords marked and the notes indicated. Let us understand how the performer is going to alter any of the composer's notes with advantage to the composition

and return to the other notes of the composition that are not to be altered. We very well know that the composer had no scale but the tempered scale in mind when he wrote those particular chords. For there is no musical theory that is not founded on the tempered scale.

Finally, let us add that only a trained piano tuner, who spends his life at tuning, can hear these extremely slight differences between the tempered and untempered scale. We will wager all we possess that no violinist can play the scale of G major three times consecutively and have each note of the three scales exactly alike each time. A precise and scientific measurement of the notes would show some slight difference. These slight differences are all the differences there are between the notes of the tempered and untempered scales. Violinists who attempt to make differences between C sharp and D flat, F sharp and G flat, and so on, usually get about a quarter of a tone out of tune. They cannot believe that though they do their best to play exactly the same note every time they are bound to make about as much difference as there is between C sharp and D flat on the natural scale. The violinist who talks about the distinguishable difference between C sharp and D flat reminds us of the card exhibited above a water filter recently on exhibition in a New York shop window. The public was invited to "watch the filter throw out the microbes," altogether ignoring the fact that microbes were not visible pieces of leaves, straw, and stone, but infinitely small creatures invisible except to the eye that was strengthened with a powerful microscope.

Violinists have a habit of sneering at the piano which is obliged to play the tempered scale, whereas the string quartet is at liberty to play the true scale with all the chords absolutely in tune. We do not merely offer our opinion on this matter of being in tune. On the contrary, we are positively dogmatic in asserting that the most perfect string quartet in existence cannot play as well in tune as a competent tuner can tune a good piano. The luscious tone quality, warmth, and emotional expression of a fine string quartet, like the Olive Mead or Flonzaley organizations, cover up to a great extent slight inaccuracies of intonation that would be disagreeable on the metallic and colder tones of a piano. If the ordinary pianist had to depend on himself for the pitch of every note as the violinist has, we know that nine-tenths of the piano recitals would be excruciating. If the ordinary string quartet could play as perfectly in tune as the ordinary pianist can play on an instrument that has been tuned for him by a professional tuner, we know that even the ordinary string quartet would be a delight to critical ears.

Therefore, O, ye gentlemen of the long drawn bow and the high sounding violin, it behooves you to stop talking all your twaddle about the purity of string intonation and strive valiantly to play in tune like the piano you despise, so that, peradventure, you may learn to play the composer's work exactly as he intended it to be played—according to the unchanging and unchangeable intervals of the tempered scale.

GEORGE ELIOT's admonition to "watch the man who sets himself up as being more honest than other men," is useful in the musical world, as well as in the less artistic walks of life.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

### MUSICAL SAILINGS.

Emmy Destinn, April 16, on the Kronprinz Wilhelm; Giulio Gatti-Casazza and Frances Alda, April 18, on the George Washington; Carl Pohlig (leader of the Philadelphia Symphony Orchestra), April 16; Mrs. Henry Russell, Alice Nie'sen, Andre-Caplet, April 20, on the Lapland; Pasquale Amato, April 20, on the Verdi, for South America.

VERY instructive and useful as a warning are the remarks of Pierre Key, the music critic of the World:

As there are always more voice pupils than either piano or violin, it is to be expected that instructors of singing are in the vast majority. It is to be regretted that this branch of the profession does not rank as high as any of the others, but it is so for the reason that a clever man or woman, unequipped to teach, with personality can "fool" certain pupils for a considerable time without detection.

The explanation is simple. Teaching "voice" is a subtle and difficult task in which the intangible figures as the dominating factor. The average vocal instrument, in its raw state, has defects and in endeavoring to correct them it is necessary to appeal to the pupil through the mind. One cannot illustrate how to form a tone in the same clear manner possible to the teacher of an instrument, who is able to demonstrate the position of hands, fingers and arms so there may be no misunderstanding.

While Mr. Key presents the vocal situation correctly, he underestimates the dangers attaching to the manipulations of the inefficient instrumental teachers. There are just as many of them as there are vocal instructors, who "fool" the students and the public. Just as there are pedagogues of singing who cannot form a tone, so there are professors of piano who cannot demonstrate the position of hands, fingers, and arms, because they cannot play—and worse still, such demonstrations as they elect to make are almost criminally wrong. This does not even include the question of interpretation, which is quite another matter. The vocal profession ranks quite as high as the others, when reputable masters are concerned; the fakes and impostors are to be found in equal numbers throughout every department of music.

EVERY winter signifies a long, tedious, and strenuous season for the music reviewer, and, therefore, if every artist contemplating a recital or appearance would think of the man behind the pen and endeavor to afford him a little pleasure and solace through their ministrations, many of the assignments would be more welcome. The music critic is not lacking in heart or emotion. He has a capacity for enjoying music, but he likes good music and new music. It behooves recitalists, therefore, to fashion their programs with a view to getting away as far as possible from stereotyped lines and arrange programs through which the concert reviewer may sit with pleasure and possibly with profit.

IN Chicago the musical mind is inventive. The head of a music school, which has its offices in the loop district, requires his piano teachers to take \$100 worth of lessons from him during each season, presumably on the theory that a salesman ought to show his confidence by patronizing the concern which employs him. The real beauty of the new Chicago arrangement lies, however, in the fact that if the head of the school engages enough piano teachers, his business must be a success, irrespective of the number of pupils taught by his subordinates. The method is sublime.

"BOOM—BOOM" comes the clangorous cannon sound from London's opera war. Both Covent Garden and the London Opera House appear to be well provisioned with operas and artists, and therefore the contest is expected to be particularly interesting. All the rules of Hoyle and those of the Marquis of Queensberry will be observed.



# PITTSBURGH

PITTSBURGH, Pa., April 20, 1912.

WHEN an immovable body comes in contact with an irresistible force something is bound to happen—and the only thing that can possibly happen is a compromise. The two factors in life upon which everything revolves are energy and inertia, represented respectively by the irresistible force and the immovable body. Energy says to us, "If you follow me you must reckon with friction which will wear you out." Inertia says, "If you follow me you must reckon with rust which will eat you up." The result is therefore a compromise, a compromise that will result in securing the maximum of accomplishment at the expense of as little waste as possible. Artists contemplating a busy season, give ear!

FROM an old sermon by Spurgeon: "Today I see the Good Shepherd, in all the energy of His mighty love, going forth into the dreadful wilderness. For whom is He gone forth? For the ninety and nine who feed at home? No, but into the desert His love sends Him, over hill and dale, to seek the one lost sheep which has gone astray." We know who the ninety and nine are (even though they do not always feed), but who could the strayed lost sheep be?

A GLANCE OVER THE MUSICAL COURIER this week will show that many of the famous opera artists are appearing at music festivals in different parts of the country. Among the festivals of special interest referred to are the three days of music in Spartanburg, S. C., under the auspices of Converse College; the Buffalo music festival; the music festival in Paterson, N. J., and the Cincinnati music festival.

TETRAZZINI'S singing of an aria from the opera "Etoile du Nord" at her concert in the New York Hippodrome, Sunday night of this week, awakened memories of the days when Meyerbeer was a favorite composer. Is there any logical reason (in view of some operas that are sung in this country) why he should be neglected as he has been in recent years?

LOS ANGELES is on the right track. At one of the recent concerts of that city's symphony orchestra, the piece de resistance of the program was Brahms' third symphony, in F major.

## Frederic Mariner's Birthday Party.

Friends and pupils of Frederic Mariner, the pianist and teacher, whose New York studios are at 250 West Eighty-seventh street, attended a party at the studios last Saturday evening, held to celebrate Mr. Mariner's birthday. There was a short musical program, some classical dances by Muriel Grace Walters, after which followed general dancing and a supper.

E. Lucille Miller, soprano, sang "Im Wunderschönen Monat Mai" by Schumann, "Mon Amour" and "How Beautiful are the Days of Spring" by Clarence E. Le Masena, "Retreat" and "Like a Rosebud" by Frank La Forge. Edna Patterson, soprano, sang a group of songs, and Arthur Fischer played two piano solos, a prelude by Grieg and an arrangement of the Norse composer's song "Ich Liebe Dich."

Miss Walters danced to such fascinating numbers as prelude in E major, Chopin; waltz in C sharp minor, Chopin; "Military" march, Schubert; gavot, Gluck; "Asa's Death" from "Peer Gynt" suite, Grieg; pizzicati, Delibes, and waltz by Tchaikowsky.

Among the guests were Mr. and Mrs. Lowell D. Field, Mr. and Mrs. Samuel Nye, Mr. and Mrs. Walter Stark, Mr. and Mrs. Ralph G. Reed, Mr. and Mrs. Spencer T. Driggs, Mr. and Mrs. J. M. Spetualgel, Mr. and Mrs. Harry I. Stevens, Mr. and Mrs. James L. Perkins, Mr. and Mrs. Frank E. Carstarphen, the Misses Davis, the Misses Byrne, Ethel Howe, Bessie Huntington, the Misses Milligan, Carolyn Stone, Leila Thompson, Hubertine Wilke, Helen Bague, Martha Yetman, Hazel Benson, Miss Sittingham, Miss Hudson, Miss Harrington, Spencer B. Driggs, Robert Driggs, Seymour Field, David W. Kempner, Harold Matzinger, I. L. Danielson, Philip Yates, Charles Letman, Edward Ingham Williams, Ernst Kiorboe, Wilhelm Kiorboe, and the Messrs. Angula, Brinkerhoff, Broadhead and Soule.

The last concert of the series of the Pittsburgh Orchestra Association was given in Memorial Hall, Monday evening, April 8, by the Boston Symphony Orchestra, Max Fielder, conductor. While the audience was not as large as the one which greeted the same orchestra here last year, the Auditorium was comfortably filled. The program included Schubert's "Unfinished" symphony, Beethoven's "Egmont" overture, and "Death and Transfiguration" by Richard Strauss. Alwin Schroeder, first cellist of the orchestra, was the assisting soloist, playing "Variations on a Roco Theme" by Tchaikowsky.

Mary Garden was the attraction at the third and last of the Ritz-Carlton recitals, in Schenley Hotel, Friday evening, April 12. Although an extremely bad night, the largest and most fashionable audience of the series attended. Miss Garden's selections, which were mostly operatic, were enthusiastically received. Herbert Sachs-Hirsch, pianist, and J. Louis Schenk, baritone, were the assisting soloists.

The London Symphony Orchestra, touring under the direction of Howard Pew, made its first and only appearance in Pittsburgh, Saturday evening, April 13, in Exposition Hall. That the many splendid advance notices were not without justification was evidenced by the hearty reception accorded this sterling organization and its world famous conductor, Arthur Nikisch. This orchestra long has been noted for its splendid tone and balance. The work of the violin sections was characterized by their unanimity of attack, especially noticeable in the Liszt rhapsody, No. 1. The whole program was most enthusiastically received, and Mr. Nikisch on several occasions, after he had bowed many times, motioned the whole orchestra to stand in acknowledgment of the continued applause.

The Euterpean Choral, Charles Albert Graninger, musical director, gave the second concert of its second season in Carnegie Music Hall, Thursday evening, April 18. Considering the short time of its existence, this choral has done much under the direction of Mr. Graninger. The work on this occasion was excellent, displaying good tone quality and splendid attack. The "Chanson Provencale" by Dell'Acqua and "The Miller's Wooing" by Fanning were given with splendid spirit, the voices showing flexibility in the former. These were perhaps the best numbers on the program, although "Inconstancy" by Chadwick and "The Elephant" and "The Chimpanzee" by Sims were hugely enjoyed, and had to be repeated. Cecil Fanning, the noted baritone, was the soloist on this occasion. Mr. Graninger

## Lena Mason a Success.

Lena Mason, coloratura soprano with the Aborn Grand Opera Company, won a decided success as the doll in "The Tales of Hoffmann," which opened at Boston on



LENA MASON.

March 8. Miss Mason is a pupil of Giorgio M. Sulli, of New York. Following are a few of the press notices covering her appearances:

Miss Mason was particularly good as the mechanical doll, a difficult role, which she executed with the requisite precision and stolidity, while her coloratura singing was of a character to delight her hearers.—Providence (R. I.) Evening Tribune.

Among those who won most favor with the audience was Lena Mason as the doll. Miss Mason's coloratura singing and able im-

ger was indeed fortunate in securing such a sterling artist to assist. Although Mr. Fanning is a very young man, he is undoubtedly one of the greatest artists ever heard in this city. Endowed not only with a voice of particular beauty, Mr. Fanning possesses a wealth of dramatic temperament, unusual interpretative powers and a pleasing personality, all of which give him a rare equipment for the concert stage. So thoroughly were his numbers enjoyed that he was compelled to respond to two encores to his last number. H. B. Turpin, who accompanied Mr. Fanning, is a thoroughly capable musician. His accompaniments were a delight, especially to those who appreciate how much the work of an artist depends on the accompaniments. Mr. Fanning and Mr. Turpin leave shortly for Europe, where they will tour for sixteen months, appearing in all the largest cities.

The engagement of Blanche Gertrude Sykes, the well known soprano, to S. H. King, of Providence, R. I., was announced this week. The wedding will take place in May. Miss Sykes has been a prominent figure in musical circles in this city for many years. She was for six years soloist at the Sixth Presbyterian Church, and is now precentor and soloist at the Second United Presbyterian Church. In January Miss Sykes filled a number of engagements in New York.

The Pittsburgh Male Chorus, James Stephen Martin, director, made a very successful appearance in the Court Theater, Wheeling, W. Va., Tuesday evening, April 16. The members, eighty in number, were taken to and from Wheeling in a special train, returning the same night. The soloists from the club on this occasion were Edward Vaughn, John A. Hibbard and Hollis Edison Davenney.

Elizabeth Davidson announces a piano recital to be given in Frederick Hall by her pupil, Hazel Peck, assisted by Letha Frazier Rankin, soprano, with Jean Balph at the piano. Miss Peck's playing has caused much favorable comment this year. She has given several recitals this season, all of which have been very ambitious for one so young. The program on this occasion includes compositions by Mozart, Grondahl, Henselt, Moszkowski, Leschetizky and Liszt.

## CALENDAR OF MUSICAL EVENTS.

April 25—Apollo Club concert in Carnegie Music Hall.  
April 26—Pittsburgh Male Chorus, with Madame Schumann-Heink as assisting soloist.  
May 2—Mozart Club concert, Carnegie Music Hall.  
HOLLIS EDISON DAVENNEY.

personation of a difficult part won deserved a pause.—Providence (R. I.) Journal.

Lena Mason gave an excellent account of Offenbach's coloratura writing in the singing of the doll's music.—Boston Christian Science Monitor.

Lena Mason was indeed a dear little doll, who conducted herself in a becoming spasmodic fashion and who sang the florid music clearly and sweetly.—Boston Journal.

All who wanted to see Hoffmann's adventure with the doll Olympia found Miss Mason's appearance the occasion of true pleasure. This young woman betrayed uncommon gifts and ability both as a singer and actress. Her voice is a true coloratura, well poised and of pure yet sympathetic quality. She displayed flexibility in the florid passages and considerable brilliance in the staccati. Her characterization was admirable in its simulation of the automaton. Furthermore the young singer is fortunate in the possession of a stature and physique affording such illusion and charm in the part.—Boston Globe.

Lena Mason was Olympia, the doll. She has considerable vocal virtuosity. She acted the part amusingly and she sang the music with the appropriate agility and expression.—Boston Post.

Lena Mason, an operatic debutante, appeared as Olympia, the mechanical doll, with much success. Her voice is clear and pure, of great range and fine quality; an excellent instrument for coloratura. Her action was admirable.—Boston American.

Lena Mason was the Olympia. She sang the part to the approval of the large audience.—Boston Traveler.

Lena Mason was Olympia. Her voice is extraordinary. It is of wide range and singular sweetness, especially in its higher notes. As the doll she gave a birdlike rendering which commanded warm applause.—Boston Daily Advertiser.

The part of the singing doll fell to Lena Mason and she sang the coloratura music in a fashion that would have praised her under any surroundings. So far as the part went she had a happy notion of operatic characterization and she added to these songful and histrionic virtues clear personal charm. She suggested indeed the instinctive opera singer at the beginning of what may prove a career.—Boston Evening Transcript.



# VARIATIONS

Gauthier's dislike of music was summed up in the phrase that it is "the most expensive noise in the world." Charles Lamb's aversion to the tonal art is as well known as Gauthier's, but the voluble Elia expressed himself at greater length concerning his imperviousness to the concord of sweet sounds. Details of Lamb's antipathy to music are given in his not altogether familiar essay, "A Chapter on Ears." Some interesting excerpts are as follows:

"I have no ear. . . . When therefore I say that I have no ear, you will understand me to mean—for music. . . . Organically I am incapable of a tune. I have been practising 'God Save the King' all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. . . . Scientifically, I could never be made to understand (yet have I taken some pains) what a note in music is; or how one note should differ from another. Much less in voices can I distinguish a soprano from a tenor. Only sometimes the thorough bass I contrive to guess at, from its being supereminently harsh and disagreeable. I tremble, however, for my misapplication of the simplest terms of that which I disclaim. While I profess my ignorance, I scarce know what to say I am ignorant of. I hate, perhaps, by misnomers. *Sostenuto* and *adagio* stand in the like relation of obscurity to me; and *Sol*, *Fa*, *Mi*, *Re*, is conjuring as *Baralipion*. . . . I am constitutionally susceptible of noises. A carpenter's hammer, in a warm summer noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. . . . I have sat through an Italian opera, till, for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets, to solace myself with sounds which I was not obliged to follow, and get rid of the distracting torment of endless, fruitless, barren attention! I take refuge in the unpretending assemblage of honest common-life sounds; and the purgatory of the enraged musician becomes my paradise. . . . I have sat at an oratorio (that profanation of the purposes of the cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's Laughing Audience!) immovable, or affecting some faint emotion—till (as some have said, that our occupations in the next world will be but a shadow of what delighted us in this) I have imagined myself in some cold theater in Hades, where some of the forms of the earthly one should be kept up, with none of the enjoyment; or like that

Party in a parlor  
All silent and all Damned.

"Above all those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension. Words are something; but to be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched upon a rack of roses; to keep up languor by unintermitted effort; to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness; to fill up sound with feeling, and strain ideas to keep pace with it; to gaze on empty frames, and be forced to make pictures for yourself; to read a book, all stops, and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime,—these are faint shadows of what I have undergone from a series of the ablest executed pieces of this empty instrumental music. . . .

"Something like this I have experienced at the house of my good Catholic friend Nov—; who, by the aid of a capital organ, himself the most finished of players, converts his drawing room into a chapel, his weekdays into Sundays, and these latter into minor heavens. When my friend commences upon one of those solemn anthems . . . a holy calm pervadeth me. I am for the time

rapt above earth  
And possess joys not promised at my birth.

"But when this master of the spell, not content to have laid his soul prostrate, goes on, in his power, to inflict more bliss than lies in her capacity to receive . . . still pouring in for protracted hours, fresh waves and fresh from the sea of sound, or from that inexhausted German ocean, above which, in triumphant progress, dolphin seated, ride those Arions, Haydn and Mozart, with their attendant Tritons, Bach, Beethoven, and a countless tribe, whom to attempt to reckon up would but plunge me again in the deeps—I stagger under the weight of harmony, reeling to

and fro at my wits' end; . . . till the coming in of the friendly supper tray dissipates the figment, and a draught of true Lutheran beer (in which my friend shows himself no bigot) at once reconciles me to the rationalities of a purer faith; and restores me to the genuine unterrifying aspects of my pleasant-countenanced host and hostess."

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One almost forgives Lamb's lack of musical understanding, in sheer pleasure of reading his wonderful description of his tone-deafness. For lack of space, not half of the essay is quoted here, the rest being, if anything, more striking than the parts reproduced. Even today there are many persons able to sympathize with Lamb, and agree with him that the best music at a soirée is the "clink-clink" which announces the coming of the plates, and the chromatic gurgle accompanying the pouring of the drinkables.

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DES MOINES CONSERVATORY OF MUSIC, APRIL 10, 1912.

## To Variations:

In Captain B. Granville Baker's book, "The Danube with Pen and Pencil," I find the following sentence, on page 182: "Music is everywhere; the author left Bucharest and



MUSICAL TERMINOLOGY No. 4—"HE PLAYED WITH FIRE."

returned to Danube with his heartstrings still quivering to the strains of the adagio of Beethoven's *Sonata Symphonique*. What's the opus of that sonate?

I am sir,

Yours very truly,

HENRI W. J. RUIFROK.

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Musical Menace Note: A movement is on foot to abolish the free lunches in saloons.

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A young woman who reads the papers walked into a Twenty-third street bookshop and said: "I'd like to have Elena Gerhardt, please."

"Sorry, ma'am," replied the clerk, "but we don't keep her here."

"You don't?" queried the customer; "why, it's one of the most popular novels of the day."

"I think you mean 'Jenny Gerhard,'" ventured the clerk, gently.

She did.

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Kunkel Bros., of St. Louis, Mo., who several times have been the recipients of warm attention in "Variations," are out with some new catalogues which invite critical inspection. On one of the sheets we read: "Thirty (30) cents and this coupon will secure three concert pieces for the left hand alone, by Charles Kunkel, 'Sextet from Donizetti's 'Lucia di Lammermoor,' 'The Banjo' (caprice Ethiopian) and 'Old Black Joe,' Grand Concert Fantasia on Foster's Melody." In thick black print, the reader is

informed that if he does not avail himself of the thirty cent coupon offer, the retail price of the three masterpieces will be \$4.50. Testimonials are affixed, in which Paderewski refers to the compositions as: "The most important works for the left hand alone." Rosenthal is made to say: "Wonderful; never thought so much could be done with the left hand alone." On the reverse side of the Kunkel circular is a picture of Charles Kunkel's left hand and an advertisement of "Kunkel's Piano and Furniture Polish," sold only "in quantities of one dozen bottles, and furnished to teachers for \$1.75." "Kunkel's 'Piano Pedal Method' appears to be another valuable product of the firm, for Hans von Bülow is quoted as testimonializing: "No pianist can afford to be without it." Rubinstein endorsed enthusiastically: "Will do more for fine piano playing than any work published in a decade." Paderewski adds his praise, as follows: "O truly great work; worth its weight in gold." Other piano morceaux for sale by the Kunkels are "Twinkling Stars" by Godard, "Spring Waltz" by Chopin, "Angels' Serenade" by Rubinstein, and "Love's Awakening" by Moszkowski. As a final inducement to buy, Kunkel Bros. announce: "We offer the unprecedented discount of  $\frac{3}{4}$  (three-fourths) off on all the music contained in our catalogue."

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"Not long ago," says the Rochester Post Express, "a life insurance company made an examination of the records in the New York surrogate's office for a period of five years, and the statistics showed that of the adult persons who died in that time, 85.3 per cent. left no estate; 43 per cent. left estates of from \$300 to \$1,000; 5.3 per cent. left estates of from \$1,000 to \$5,000; 1.8 per cent. left estates of \$5,000 to \$10,000; 1.8 per cent. left estates of \$10,000 to \$25,000; 1.5 per cent. left estates of more than \$25,000." 85.3 per cent. is suggestively close to 99 per cent.

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For the music of words read Heinrich Heine this summer. His melodies and flights brought this tuneful appreciation from Michael Monahan not long ago:

"In truth, if we had not a line of his verse, his prose, brilliant, various, alive with rare imagery, sparkling with the treasures of the richest fancy ever given to poet, would serve to crown him with bays unfading. True, as he himself said of the gentle Autommarchi, it is a stiletto rather than a style; but what a relief after the divine heaviness of Goethe! He struck fiercely, did our Heinrich, though often he wounded his own breast; and how deep was his gift of tears! What he said of another is truer still of himself: 'He was the petted darling of the pale Goddess of Tragedy. Once in a fit of wild tenderness she kissed him as though she would draw his whole heart through his lips with one long, passionate kiss. The heart began to bleed and suddenly understood all the sorrows of this world, and was filled with infinite sympathy.'"

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If the New York musical season really is finished then the Nikisch concerts of next Sunday and Monday will give it an extra finish.

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"Aimee!" sends this: Pupil (looking at title of Chopin's "Berceuse")—"How should I pronounce 'Berkooze'?" Teacher—"Always pronounce it 'Cradle Song.'"

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According to official statistics there were 7,770,000,000 telephone calls made last year in the United States. At least 770,000,000 of them were received in THE MUSICAL COURIER offices, asking foolish musical questions of the editors.

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There is nothing new under the sun, not even the latest popular song, "Everybody's Doing It." A certain Mozart in 1790 or so wrote his famous "Cosi fan tutte."

LEONARD LIEBLING.

## Tetrazzini on the Mauretania.

Madame Tetrazzini sailed last night (Tuesday) on the Mauretania. The prima donna begins her season at Covent Garden early in May. She comes back to America next autumn and besides her concert appearances will sing with the Philadelphia-Chicago and Boston Grand Opera Companies and will also sing at opera performances in San Francisco.



## Composers and Sea Music.

[John F. Runciman, in London Saturday Review.]

To suck up the whole sea was a task beyond Odin himself; to suck from the sea all its color, sense of ruthlessness, imperious power, loveliness and everlasting mystery has proved a task beyond the strength of all save two composers, Purcell and Handel. Many musicians have attempted sea pictures and a deal of beautiful music has resulted; but the essence, the spirit, the secret, of the sea was revealed only to these two. The others painted its surface in calm or storm; they reproduced the lap of its wavelets on a sunny day and the whistlings of its tempestuous winds and the roar of its billows; the heart of its mystery they never felt and never tried to express in music. That our mighty Purcell should have done the thing seems right and proper. Coming of an island race of sea goers, men who for numberless generations had taken as ducks to the water, sea robbers who lived for years with death ever peeping up from under their keels, it seems natural that he should have an instinctive understanding of the element which had meant to his forefathers life itself—life, safety and the means of life. The case of Handel admits of no such cheap and easy explanation. Of an inland stock, he cannot have dreamed of the sea. Yet, the fact remains that Handel took up what Purcell had accomplished and carried it on in effort upon effort until he reached the splendor and sublimity of "Israel in Egypt."

The distinction I wish to draw between such music and the sea music of, say, Mendelssohn and Wagner is not a subtle, fine or fastidious one; it is a very broad one. A parallel case to theirs is that of many brilliant novelists and dramatists who have drawn portraits of men and women from the outside and have shown us glimpses of their souls, while it takes a Shakespeare to give us the whole soul of a human being, the secret workings that produce and explain his outward doings. Or if we turn to opera, think of the glorious music which Beethoven gave to "Leonora" and of how little we know of her beyond the fact that she was a loving, brave and resourceful woman; then think of that lamentable shadow, Donna Anna, in "Don Giovanni," and how in a few divine bars, Mozart has created a soul for her and made us understand it.

Those who understand the sea, who have it, so to say, in their blood, know quite well that it has a soul. It is not merely a flat or roughened surface on which boats may float or a tank out of which fish may be drawn and in which men get drowned. It stands for the mystery of all created things. It is all but contemporary with the round earth itself; for aeons it has been constant in its changeableness; in darkness and in light it has moaned and lapped the solid shores; it has devoured continents and thrown them out again; in its vast depths weird giant forests wave monstrous arms and a life half-animal, half-vegetable, has gone on there since time immemorial, while empires have arisen and vanished; and its floors are scattered with dead men's bones. This is the sea as Purcell and Handel felt it. They felt something more than this, and that something, inexpressible in a mere prose writer's words, they expressed in music; but this, for a start, as a foundation they did feel.

To Wagner the Baltic and the North Sea were in themselves objectionable stretches of water; but, as a setting for the story of a man condemned to wander on the sea of life forever alone, how magnificent! With his keen eye for pictorial effect he gave us the roar and scream of the tempest and the buffetings of the waves; that done, his interest in the sea ended. That is to say, the sea in itself did not much interest him. Throughout his music dramas he regards nature purely as a sympathetic background to human loves, sufferings and joys.

Now the feeling which the ocean aroused in Handel was obviously not of this comparatively narrow personal quality—it was cosmic. Where Wagner found a romantic scenic background Handel felt the ocean of life and heard "the mighty waters rolling evermore." He was inspired to paint huge pictures and he embellished and decorated with an unfailing graphic touch; but the pictures are great because of the vast, impersonal, universal central idea.

The most successful of the sea painters after Handel and Purcell is Mendelssohn. The sighing of the wind, the rolling of the waters, the strange resounding echoes that come out of empty caves, the gentle melancholy of eventide—all these go to make "The Hebrides" one of the loveliest things in music. Beethoven never tried his hand at music of the kind and I can scarcely think he could have done anything fine; Mozart never tried and Haydn has only one sea piece in "The Creation." When he wrote that interesting old fashioned work he had crossed the channel twice; but "rolling in foaming billows" is a poor, uninspired thing—the sea portion at any rate (though the second section is beautiful—the stream rippling through the valley during the silent dark night). So far as I remember "Ocean, Thou Mighty Monster" is Weber's only attempt in this genre, and it is more suggestive of a squalling soprano at the footlights than of the fresh, salt ocean. Rubinstein's "Ocean" symphony is not real music

of any sort, but mere noisy bombast. Elgar's "Sea Pictures" bring no scent of the sea to me.

As I said at the beginning, a lot of fine music has been composed and put forth as sea music, but for one reason or another it is not the full and perfect thing. For the most part it lacks the essential quality, truth. There is truth in the "Dutchman," especially Senta's ballad; there is a sense of the loneliness of the great waters, but that is touched on only to increase our sympathy for the man whose curse is loneliness. Wagner had so keenly picturesquely an eye that he could not miss giving us something of the sea, but it is subsidiary to the human appeal made by the Dutchman's fate. Perhaps Wagner's most powerful thing of the sort is the wild sailor song heard from the masthead at the opening of "Tristan"—there is the breath of the sea in it; and by means of the harsh sailor cries throughout the act we are kept conscious of the sea; but it is, once again, only a stage background done with miraculous skill.

It is no reproach to a composer that he should have failed; there are many other things quite as well worth doing. I would not dream of setting Purcell, or even Handel, above all other musicians simply because both were eminent in this particular direction. Only lately it occurred to me that, whereas many natural phenomena have been splendidly interpreted in music, few have achieved masterpieces in depicting a phenomenon which ought to make a stupendous and varied appeal to all men. Purcell, as I once wrote elsewhere, at one stroke of immense imaginative power gives us in "full fathom five" the very depths of the sea, "the stillness of the central sea," and in "While These Pass O'er the Deep," "Halcyon Days" and "See, the Heavens Smile" it is the spirit of the sea we feel. Handel's paintings are more tremendous; like a play of Æschylus or Shakespeare the thing seems done once for all. The chorus "And with the Blast," with its hushed cadence, "The Depths Were Congealed in the Heart of the Sea," is equal to any other piece of music in the world and more finely than any other piece it illustrates Handel's power of finding utterance for a cosmic emotion that seems too great for any one man to have experienced. And it was his consciousness of the age, the spirit, the mystery of the vast central seas that moved him to find this utterance.

## Godowsky Medallion.

Schwerdtner, a famous sculptor, made a fine medallion of Leopold Godowsky, of which the picture herewith presented is a reproduction. The distinguished pianist's features are marvelously molded in the exquisite workmanship of the original.



GODOWSKY MEDALLION.

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The current popular songs indicate that if rag time is really dying out, as was announced some time ago, it is dying a horrible death.—Detroit News.

"What is the best diet for opera singers?"

"Eggs à la Meyerbeer, chicken livers à la Rossini, peaches Melba and Rhinegold beer."

Johann Ladislaus Dussek, composer of piano works, died near Paris one hundred years ago.

## Nordica House in Chicago Sold Out.

(By Telegraph.)

CHICAGO, Ill., April 22, 1912.

Nordica sold out Orchestra Hall Sunday afternoon, April 21, despite the fact that Nikisch and the London Symphony Orchestra were in opposition at the Auditorium; Nordica, in splendid voice, was enthusiastically received; compelled to repeat many numbers on her program; after the concert a large crowd lingered outside the hall to acclaim once more the famous diva.

RENE DEVRIES.

## A Busy Woman.

Ida Haggerty-Snell, of San Antonio, Tex., who is coming to New York soon to open a studio, gives from twenty to twenty-five lessons a day. Her class consists of men, women and children from seven to seventy years old. They all feel badly at the thought of losing their teacher, and some will follow her here. It is no easy thing to teach a class of devoted pupils, and Mrs. Haggerty-Snell feels the approaching parting keenly. She loves her pupils no less than they love her.

## Dr. Lawson to Have New Studios.

Dr. Franklin Lawson, one of New York's best known tenors and vocal teachers, has just signed a five years' lease for a suite of the most conveniently located studios in the new Aeolian Building on Forty-second street, between Fifth and Sixth avenues. Dr. Lawson is not only continuing to achieve success as a singer, but he has the ability to show others just how he does it, which is the chief requisite of a vocal teacher.

## Kriens Compositions Played.

The concert of Christiana Kriens' compositions, given at the Waldorf-Astoria, New York, April 22, in which Anton and Vita Wittek, Leo Schulz, the Kriens String Quartet, Maud Morgan and Eva Emmet Wyckoff participated, will receive extended notice in next week's issue of THE MUSICAL COURIER.

## Jomelli to Sail April 30.

Jeanne Jomelli, the prima donna, will sail from New York for London, Tuesday, April 30, on the steamer Kaiser Wilhelm der Zweite, of the North German Lloyd. Madame Jomelli will join the Oscar Hammerstein Opera Company at the London Opera House.

## David—Ruggles Marriage.

The announcement is made of the marriage of Elizabeth Harbison Ruggles to Ross Willard David on Saturday, April 20, at Christ Church, New York. Both Mr. and Mrs. David are well known in musical circles.

## Mesdames Gulick and Momand "At Home."

Mrs. John Gilbert Gulick, an officer of the New York Rubinstein Club, and Mrs. I. Leslie Momand, have issued cards for an "at home," Saturday afternoon, April 27, at 15 East Thirty-eighth street.

"Sad case of the fellow on the fourth floor!"

"What's that?"

"He plays the cornet for his own amusement, but he got so hard up lately that he had to pawn the instrument."

"Well?"

"Now he can't borrow a dollar in the entire building because everybody is afraid he'll get the blamed tooter out of pawn."—Cleveland Plain Dealer.

"Your cat made an awful noise in the back garden last night, and —"

"I'm awfully sorry, Mr. Houston, but since he ate the canary he thinks he can sing!"—London Opinion.

Maria Labia, who at one time was pronounced by Oscar Hammerstein as the greatest dramatic soprano, sang recently in Warsaw, Poland, in "Carmen." A tenor named Zeni did the Don Jose with her.

Heinrich Zoellner, formerly a resident of New York, and now living in Antwerp, has finished a new opera, "Ione," which will be produced there next season.

Now that New Haven is to have an opera house, Prof. Horatio Parker will be able to study and perhaps to learn something from Verdi.—Morning Telegraph.

Frankfurt heard Mahler's eighth symphony, led by Willem Mengelberg, of Amsterdam. The composer's widow and young daughter were in attendance.

"Are you musically inclined?"

"Yes, I have soft pedals even on my bicycle."

## Between the Devil and the Deep Sea.

April 22, 1912.

To The Musical Courier:

I wish Semmy Karpeles were here. Probably it would not profit him, but he could garner food for reflection more startling than any he can purchase at the mental Kosher shops of Posen—so startling, indeed, that after pondering it in all its vagrant aspects he would feel as if his head had been trying conclusions with a sausage machine, or the rock of ages. Perhaps he would do better for himself to remain in Posen, crooning his ethnological runes. Yesterday I sought a no-thoroughfare where I might do some memorizing and reflecting undisturbed. From the clear sky, out of nowhere, appeared on my path a tastefully garbed woman, who seemingly had heard of me in my seclusion. "What do you do with yourself all day?" she asked. The easiest way seemed the best, so I said curtly enough, "I read." "What good'll it do you?" she said, pityingly, even contemptuously, and passed on. She plunged me into a morose morass of reflection, with no solution anywhere in sight. What? And if life had for a basic principle, such an endless negation, where and what type of what, would we now be in our backward, crawfish, traveling order of evolution. This is awful!

A few days ago I was stopped by a half drunken old Irish cook, who told me with many amplifications of the day some one gave her tickets to hear Paderewski; she —"laughed herself sick at the manikin crater, and sure I could play as good as him if I knew where to put me hands. And they call that music!" What did someone say about elevating the masses, enabling them to hear great artists and good music? It is to laugh, but rather mirthlessly. Then I fell to thinking about a letter I recently received from a priest, who felt aggrieved at some facts I had written about churches and creeds in general and the "hydra-headed monster" (Carlyle), the Church of Rome in particular. I had remarked that in the European towns where the churches and cathedrals were most sumptuous and resplendent, God's little children had neither food for their mouths nor raiment for their backs, and that through lack of the latter they could not frequent these presumptuous architectural piles in honor of Dagon and the Great Corruption—which will one day be turned into public resting places for a great, united, enlightened humanity. (See seventeenth chapter of Revelations and the ninth verse.) The priest wrote: "As for the poor, we pray for them—if they do not complain why should you?" Splendid municipal skating rinks they will make—those Dagon temples!

All this was working on my mind last night when I thought what a fine string of logical argument Semmy Karpeles could make of it. I lack the skill, but neither the will nor the temper. Then came to mind this excerpt from a daily paper of the tenth concerning a concert given the previous day by a clever singer: "Miss — sang often with great volume of tone, and apparently she sought for this. But volume should not come at the expense of other qualities, especially not of singing sharp, which was apt to be the result when Miss — sang loudly on high tones. . . . Her diction in the three languages she used was not marked by great clearness. The audience was demonstratively friendly and applauded enthusiastically." I am giving a few words to this case, which could be any case, because my first impression of this singer was an indelible one. At the first recital of hers I ever attended, which took place some eight or ten years ago, in Mendelssohn Hall, I was met in the lobby by a small, dark gentleman (as the clairvoyants say) with a "Wagner in propinquity" nose, who informed me for some occult reason that this said young lady "pulled the biggest pay house of fashionables of any singer then extant or otherwise," and, knowing this knowledge, I huddled a few more ears as I prepared myself to listen to the fortunate young lady, that I might discreetly write and not bring down on my head the far reaching wrath of an "influential following," with its underground railroads leading, the devil knows where—nor was it I who was caring! I found a charming, well bred young Gentile, with a small, refined voice, an exquisite diction in four languages, able at will with ease to take her top notes pianissimo, or secure a good crescendo to the limit of the volume she knew she could artistically command, and this is one mathematical test of a well trained voice, of a competent routine. She was emotionally lacking, but musically exact; a cameo, cold and clear.

I do not know what I wrote, as my files are not accessible, but believe it was in this vein: She had found her exact metier, she knew her scope, her field, and she was acceptably good. After a few seasons we seemed to tire of her, or of her species of artistic output; we found her voice white, thin, pinched, grown somewhat tiresome and the diction entirely overdone. Three years ago she went abroad once more, and if I may judge by the above excerpt, or safely reason by analogy, she accepted the dictum of the critics and went after that "big tone," with the result that she has probably acquired a few loud top notes at the vital sacrifice of all that made her distinctive, char-

acteristic, artistically charming. Resonance cavities, membranes, muscles, nerves, those probably been put through such a stiffening "course of sprouts," that clarity of enunciation, diction, or accurate pitch are no longer possible, and unless the young woman returns to her pristine ideas the vocal end will not be far off. A miniature cannot be swelled into a panorama very well, and if there are those who cannot understand all the subtle charms of the former let them seek the latter in its native lair, taking with them field glasses, blinders and ear trumpets, for fear they might overlook, or underhear something. A case comes to mind of another "influential" girl, daughter of a celebrated writer, whose life was one tortuous vocal speedway, a torment to herself and a seed for corruption to others, for about every six months she went through the throes of changing about from mezzo soprano going up, to contralto going down, according to what the critics called her at her last concert. I would find her bellowing like the bull of Bashan in her mezzo soprano epochs, talking of doing Brünnhilde, and then when the contralto relapse struck in she would be wholly pessimistic and "low-sot," as Bill Nye would say.

One should certainly read all that is written of one, especially against one, but one should weigh the writing as well as the worth of the writer very carefully before following vocal hints or suggestions. No living men critics, only a few men teachers, are competent to tell any woman anything beyond how the voice sounds to him—too flat, too thin, too white, too dark, not plastic, etc., but he cannot suggest, teach nor illustrate how these audible conditions are to be met and remedied. He cannot know at what point of the vocal compass one must start the weary work of replacing wrong labor with right—not even he is a Mustafa.

Intelligent, experienced men artists are naturally less harmful as instructors than unintelligent, broken down and up ex-opera singers, but save for "coaching," men teachers should not be sought by women pupils. For many reasons, outside of physiological ones, a woman may train the male voice, but a man cannot best teach a woman, if only because he cannot demonstrate. If Garcia was the greatest teacher known, and Lamperti his prophet, it proves the exception which emphasizes the rule, and it proves that these two masters were wiser than those more ignorant than themselves. We go up on Garcia's shoulders, but we do not stand still and inactively camp there. The critics are not infallible, they do not claim to be. Take the instances of Kubelik and Richard Strauss in 1900-1901 in New York. At that time I was with the New York Press, attending to the concerts while Hillary Bell, now dead, covered the opera. Day after day he would meet me and expostulate at my insisting that Kubelik was a musical genius of interpretation, quite apart from his technical proficiency, that he was entitled to the laurels he has since wrested from these very detractors; that Strauss was the last word if only a bad one, (depending) in the logical development of music from the Berlioz-Wagner propaganda, a priest after his own order, not that of Melchizedec. He insisted: "You are the only one who says so; all the others tell me worse even than they write, Kubelik is a pretty, dexterous little fiddler; Strauss is crazy."

Therefore, as the Press was fair to both and left us each untrammelled, we had the pretty condition of Mr. Bell's writing as his experience told him, while I would write the exact opposite, and these conflicting decisions might appear on the same day. But Mr. Bell did not claim vast musical knowledge.

No matter how fortuitous the critics may claim their lot to be, they are badly handicapped and hampered, if only by personal idiosyncrasies. There is one of them who because he loves Grieg, MacDowell, Paderewski, Wagner, Seidl, thinks he can prove his tender love only by hurling brickbats at every other dead or nearly so, or should be, genius. "This is a form of insanity, a total lack of acumen resulting from a mélange of many things. Remember, each paper has, in a sense, its own axe to grind; it has its own political situation, a certain social consideration, certain religious bias, shifting sets of editors each with a different prejudice. They do not care—perhaps do not dare—to offend therefore the Church, the politicians, or society. Suppose a local conductor marries discreetly, lives an apparently irreproachable life, acquires through this and that an influential social following, do you not think he is practically immune on the dailies, as far as adverse criticism goes? The critic may write one thing, but it will be read quite differently when he next sees it expunged by the night, or city, or managing, or sporting editor, that evolved office cat on nothing so deadily ignorant, so openly disdainful as on music. When you reach the office you hear: "Miss S. is giving a recital. Mrs. A. or Mr. B. is her friend." That is the word to the wise. One of the critics, a right caustic one, too, had occasion to save his face in a rencontre with a great man who had wrought mighty deeds in New York, catered to no one, and had the invisible machinery set in motion against him; his name seemed taboo with the entire press, friendly to the

opposing and dominating elements. "You know," the critic said, "for me you are the only one." "Why don't you write it then?" The critic made a gesture of deprecation and simply stated the truth: "We have to live."

How can one cope with a situation like this and retain one's God given freedom, self respect, and critical decency, to say nothing of a stab at integrity?

While putting in a season with another New York paper I had occasion to criticise tentatively—nothing worse—a lecture and orchestral concert with Walter Damrosch as chief scout. The next morning—through some inadvertence probably—I reached the office earlier than usual, and answered the telephone, then ringing. A squeaky voice said: "Hello! is this the — office? Well, this is the office of —. Please tell Miss von Tetzel that if she doesn't stop writing that way about our Mr. Damrosch we will see that she loses her position. We have some influence with the editor." I remarked that I was myself answering the telephone, and to please tell Mr. — to journey expeditiously to a certain calorific spot where good Israelites are not supposed to go. Thereafter I had to write my criticisms to read three ways, one intelligible to my public, another to get by office ignoramuses, and one to get by my own conscience.

Then, too, there are degrees of criticism. To those below, the critic looks mighty clever, but to the real worth while man on top, he looks small enough. The critic who wrote a certain Mahler article once sat near a great musician at a de Pachmann recital. Said Mr. Mahler's admirer: "Why do you laugh?" "Didn't you hear what the clever fellow did?" "No; what did he do?" "He played the Chopin etude (let us say I do not remember the exact work) not in C sharp minor, as it is written, but in C minor." Now, when I was told the huge joke, I said that that was too much to expect. Then the musical sharp said: "If he couldn't hear with his ears, he should have seen with his eyes, from the position of the hands on the keyboard."

And if you think a critic can be a thoroughly conscientious one, how would you cope with this? When I first went to the above paper, the editor told me all the things wanted and not wanted: "You must review music, but do not criticize; do not express opinions, avoid personalities, and above all, do not be scholarly, and use no technical terms." "In short," I said, "you wish to pay me not to have brains." "Exactly," he said, overjoyed that I caught the idea. And the ensuing mess, as per above, I was expected to sign! The next editor I met, on the same paper, said: "Confidentially, don't exert yourself. Mr. P.'s wife (the city editor) doesn't care for music and thinks her husband should keep the reviews down to two inches a day; but she gets all the opera tickets, for that is a social matter." "How am I to cover the opera then?" He simply shrugged his shoulders; it was quite my problem, he had his own. Now, the opera had to be covered. They would not send extra tickets, for these, should they be sent, would never get past the editors; yet I must not compromise the paper, and would not compromise myself by asking for extra tickets. Also it was highly probable I was going to buy them myself! This is a mere detail, one of sets of conditions arising all the time, but I relate it to prove that the function of a critic on a daily paper is a veritable cul de sac, a beating of the devil around the stump; he cannot write as he would much of the time, and in some cases he could not if he would, because of a lack of proper ingredients, of poise of brain, temperament, heart, talent, acumen, proper early environment, and status of present ideals. One must be working in music personally all the time to be competent to judge. One must be singing the scales, the songs, playing the piano works, going over the violin music—this much at least—and keep at it unceasingly, then from physical and mental experience one is equipped to sit in judgment, to offer advice to the thousands now hardening their top notes, musing up their diction, in obedience to critical dictum. I am not likely to forget the internecine war I involved myself in when Blanche Marchesi toured American the first time (1898-1899), that consummate, God endowed artist! The editor of THE MUSICAL COURIER and myself were the only two persons of the craft not engaged in taking long distance mud shots at her. One writer remarked daily in my ear on "her lack of voice, and what she has is bad," and in so many words he called me a fool. It isn't all thrashed out yet, but young singers who read, remember this, for it is art gospel: If a painter cannot paint, what good are his tubes of paint, his brushes, his canvases, that shiny frame? Equip a person with vocal excellence and nothing else and she is an abominable abomination, a travesty, a thorn in the flesh, an aesthetic torment. It is what you can do with your voice that tells the story, the wealth of interpretative genius in you that makes you sing. A screw is loose either way, if in a singer's art, especially in song interpretation, the voice per se is noticeable at all, either for excellence or the reverse; it is a medium, an incidental, a subordinate force; just as much so as if you



would comment upon the baton of a director, the piano of the pianist, or pen of the writer!

Read all things, but be very careful indeed in following suggestions which are too apt to be inept, just space fillers from the tired pen of an indifferent, unthinking stranger trying to make his living in his way just as you are in yours. By careful reading, intelligent listening, you will advance yourself because you will learn modes of procedure mountains high of what not to do, the most valuable and voluminous lesson of all.

EMILY GRANT VON TEITZEL.

DONGAN HILL, STATEN ISLAND.

### MUSKOGEE MUSIC.

MUSKOGEE, Okla., April 19, 1912.

This office is in receipt of a program of an orchestral concert given under the auspices of the Municipal Council of Shanghai, China, sent by a former pupil, now in that city. The program is of a high standard, including only the classics, and up to date in style and arrangement of detail. It is said that the Municipal Council spends more money on the public orchestra than on public schools.

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The appearance of Johanna Galski in concert in this city next month adds another great name to the list of splendid artists who have appeared here, among whom are Sembrich, Nordica, Schumann-Heink, Bispham, Charles W. Clark, Kubelik, Elvyn and others.

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A large delegation from the Third District attended the recent Third District Convention of the Federation of Women's Clubs held in Nowata, and the musical program was very creditable and included the Japanese cycle "Sayonara" by Cadman.

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THE MUSICAL COURIER correspondent has the honor of being the newly elected president of the Muskogee City Federation of Clubs for the coming year. This organization consists of members of the leading musical, literary and civic clubs of the city and is the largest organization of club women in the State excepting, of course, the State and District Federations. There is to be a censorship committee having authority over the films of the moving picture shows, which will have its part in the upbuilding of the city, and some steps will be taken toward the betterment of musical conditions and plans instituted toward raising funds for municipal entertainments in line with the other work for a greater Muskogee.

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The Ladies' Saturday Music Club, at the suggestion of THE MUSICAL COURIER correspondent, has also taken a broad step in advancing good musical work by the addition of a philanthropic department to its already strong working forces.

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The Music Study Club also has a philanthropic department and also a choral department of ladies' voices. The chorus made its debut last Monday evening, taking an active part in the program of the State convention of the Masonic orders assembled in this city at their first open session at Convention Hall. The chorus was splendidly received and sang beautifully. It will assist in a concert to be given next week at Bacone College. Mrs. Steele is the director.

L. C. S.

### Florence Mulford's Musicales.

Florence Mulford gave an informal pupils' recital at her Newark, N. J., studio on Wednesday evening, April 17. Invitations were issued to 125 people of Newark and the Oranges, and very few sent regrets. Twelve of Madame Mulford's advanced pupils sang solos, and Madame Mulford herself gave a solo number and sang a duet with one of her pupils. The pupils whose names appeared on the program were Helen Downer, Dorothy Howkins, Mildred Ross, Irma Harrison, Miss Eschenfelder, Miss Bishop, Clara Pudney, Robert Bartholomew, Cleveland Perry, Mary Cunningham, Elsie Sherwood and Clara Hinman.

As usual, the pupils distinguished themselves in a competent and satisfactory manner and reflected great credit upon their teacher. The demand for Madame Mulford's time has increased to such an extent that her list is now entirely filled. She is at present giving 100 lessons a week. When her season ends she will teach from July 1 to August 12 in the State University at Burlington, Vt.

### Melody Among the Damned.

[From the New York Sun.]

To the Editor of the Sun—Sir: After attending the concert of a certain amateur musical club the other evening I became firmly convinced of a fact that I have long been suspecting, namely, that there is a hell to which many of my fellow citizens are surely going. There they will be forced to sit forever and listen to beautiful music, but they will be so firmly gagged that they will not be able to utter a syllable that will disturb the music loving devils who are present.

D. M. H.

Brooklyn, April 13.

## BENEFIT FOR FAMILIES OF TITANIC MUSICIANS.

A big benefit concert for the families of the musicians who sacrificed their lives on the Titanic will be given on Saturday evening next, April 27, at the studios of Joseph Baernstein-Regneas, 133 West Eightieth street, New York. The program will be made up entirely of vocal selections by a number of well known artist pupils of Mr. Regneas, among them Cleo Gascoigne, of the Metropolitan Opera House; Helen Goff, operatic soprano; Madame Stephen Maley, concert and oratorio singer; Ann Wilson Comstock, concert and oratorio soprano; Louise Dosé Kyger, contralto of the First Scotch Presbyterian Church; Elsie Newland Davis, soprano of Temple Emanu-El; Helen Stein, contralto; Eleanor Ratzburg, soprano; Grace de Pina, contralto; M. Roger de Bruin, tenor, formerly of the Royal Opera at Antwerp and Brussels; Andrea Sarto, baritone, formerly of the Metropolitan Opera House.

The committee is composed of the following ladies: Mrs. George Chapman, 605 West 111th street; Mrs. Walter R. Leigh, 2170 Broadway; Mrs. Joseph Baernstein-Regneas,

133 West Eightieth street; Mrs. Charles L. Sicard, 329 West Seventy-seventh street; Mrs. Sol. Stroock, 133 West Eighty-fifth street; Mrs. D. B. van Enburg, 30 East Thirty-eighth street; Grace de Pina, the Wellmore, Broadway and Seventy-seventh street; Flora Proran, 41 West Thirty-sixth street; from whom tickets can be purchased at \$2.50 each and who will receive any subscriptions offered.

It is expected at least \$1,000 will be raised for this worthy object, and it is hoped that members of the musical fraternity who cannot be present will at least purchase tickets or make a contribution. Musicians are united in this common sorrow, and a handsome fund for those left possibly without dependence or provision for their future maintenance, will be a beautiful expression of fraternal sympathy which will be deeply appreciated.

The entire musical world has been stirred by the heroism of the eight musicians who played as they gave up their lives in the effort to cheer the spirits of others, and this appeal will no doubt receive the response it deserves.

### Sasha Culbertson in Karlsruhe.

The following notices tell of Sasha Culbertson's success in Karlsruhe:

When Sasha Culbertson was first heard here at the last concert given in the Liederhalle, he surprised his audience by his extraordinary technic. Last Sunday he gave another concert here at the Museumsaal, where he played works of Tchaikowsky, Beethoven,

of thought. Furthermore he played Mozart's andante cantabile with most subtle artistic feeling, followed by Veracini's allegro con fuoco, and finally the brilliant "Campanella" by Paganini. Culbertson held his hearers' breath from beginning to end, particularly so with his two last interpretations, which gave him an opportunity to show his marvelous virtuosity.—Badische Presse, Karlsruhe, March 14, 1912.

### MUSIC IN SPARTANBURG.

SPARTANBURG, S. C., April 26, 1912.

Graduating recitals of students of the School of Music of Converse College have been the principal events of the last two weeks. The generous use of dogwood and other blossoms in the decoration of the stage and the gala appearance of the hundreds of girl students in the audience, whose pretty spring frocks were charmingly set off by the somber caps and gowns of the seniors, have made these occasions pleasing to the eye as well as to the ear. The piano programs have been chosen with good taste, having little that was showy, but arranged to demonstrate the performer's familiarity with the standard forms of contrapuntal composition.

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Ruth Inman Brabson, of Greenville, Tenn., gave her graduating recital on the evening of April 11. Modern composers were drawn upon for her program, which included five MacDowell numbers. Caro Smith, of Charleston, S. C., gave her recital on the evening of April 18. She played Brahms waltzes in duet with Adele Salley in a capital manner. Miss Brabson and Miss Smith are pupils of John Carver Alden.

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Leola Stafford, of Tampa, Fla., a pupil of Marjorie Sherwin, gave her graduating violin recital on the evening of April 15. She was accompanied by Thomas Hood Simpson. Viotti's concerto, No. 22, in A minor, was the most ambitious number which Miss Stafford essayed. Her interpretation of the work was warmly praised.

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Mrs. A. G. Blotky, of this city, was soloist at the spring concert of the Mendelssohn Choral Club of Orangeburg, S. C., last Friday.

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The Woman's Music Club had an unusually interesting meeting last Thursday at the home of Mrs. Walter P. Maner. Mrs. A. G. Blotky, Helen Watkins and Mary Hart Law read papers on the various composers to be represented at the festival next week. A musical program concluded the meeting.

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The Converse College Choral Society will sing Sunday evening at the Founder's Day exercises of Converse College. This chorus consists of 200 voices and was organized eighteen years ago.

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Several Spartanburg people expect to go to Atlanta next week for the grand opera.

MAX HENRICI.

### Wagner to Manage Nielsen.

Thirty-nine dates already booked for the coming season and all but three return engagements from last season, is a condition of affairs that does honor to prima donna and manager alike. With this splendid success to hark back upon and look forward to, Charles L. Wagner has well earned the contract which places Alice Nielsen under his exclusive management for the next five years, a connection that is certain to redound to the credit of both and bids fair to bring the most satisfactory results to all parties concerned.



Photo by Steuparzer, Linz, Landstrasse 59.  
SASHA CULBERTSON.

Mozart and Paganini. His eminent technic, which enables him to play everything, his magnificent, even tone, his exact execution of even the most difficult details, his careful phrasing, all these give to his playing a particular distinction. We consider that Culbertson is one of the greatest violinists living.—Karlsruher Tagblatt, Karlsruhe, March 12, 1912.

It is no exaggeration to maintain that Culbertson ranks among the most important violinists of our time. His technic is indeed marvelous. He has a brilliant way of developing and shading the tone on his wonderful instrument, and he handles the bow in a most delicate and artistic manner. The minute evenness of his roulades and trills are the result of untiring, hard study, as we were able to observe in his rendering of Paganini's "Campanella."—Badische Landeszeitung, Karlsruhe, March 12, 1912.

There is no doubt that the young virtuoso is one of the greatest violinists of our present time; not only in his technic remarkably well developed, but also, and above all, it is his artistic maturity and seriousness which give the stamp of perfection to his performances. He played Tchaikowsky's violin concerto with real passion, now bold and daring, then soft and plaintive. Very remarkable in every respect was his rendering of Beethoven's "Kreutzer" sonata, in which he concentrated all his grandiose, genial power and depth

## New York Gives Tetrzzini Rousing Ovation.

Another multitude assembled at the New York Hippodrome Sunday evening, April 21, to welcome Madame Tetrzzini on the return from her last concert tour. The prima donna, radiant in a gown of shell pink satin, draped with bespangled tulle, shading into the delicate tan tints, smiled, as she only can smile, at the mass of humanity in the upper galleries. But the other parts of the house were equally crowded; but up above were the compatriots of the famous singer, and these were, of course, in the tenth heaven of bliss over the phenomenal high tones and the marvelous skill of Tetrzzini's coloratura. The singer had the assistance of an orchestra directed by Max Hirschfelder; M. Mascal, baritone; Yves Nat, pianist, and Emilio Puyans and M. Lauchelle, flutists. As Madame Tetrzzini has appeared at the New York Hippodrome several times during the past two seasons, she elected to sing numbers not on her previous programs. This was particularly pleasing to the musical persons in the house. The program for Sunday night follows:

Overture, Der Freischütz .....	Weber
Orchestra.	
Baritone solos—	
Henry VIII .....	Saint-Saëns
Benvenuto .....	Diaz
M. Mascal.	
Ballet suite, Coppelia .....	Delibes
Orchestra.	
Aria, Tacea La Notte Placida (Il Trovatore) .....	Verdi
Tetrzzini.	
Concerto .....	Grieg
Yves Nat and Orchestra.	
Aria from Star of the North .....	Meyerbeer
With obligato by two flutes, Messrs. Puyans and Lauchelle.	
Tetrzzini.	
Danse Macabre .....	Saint-Saëns
Orchestra.	
Variations on Carnival of Venice .....	Benedict
Tetrzzini.	

The aria from "Il Trovatore" which Madame Tetrzzini sang is the one delivered by the Duchess Leonora in the second scene of the first act of Verdi's immortal opera. In this aria both the broad dramatic style of singing, as well as the feats of coloratura are demanded, and Tetrzzini had no difficulty in satisfying the critical. It proved a wonderful illustration of vocalization and once again showed that the voice of this idolized singer has gained richness in the middle register. A brilliant waltz song was added as an encore, and still there were recalls for the diva. She, however, compelled the enthusiasts to wait until later in the evening, when other encores were added.

From the artistic point of view, Madame Tetrzzini's singing of the unfamiliar aria from Meyerbeer's "Star of the North" (unfamiliar in this day of opera goers) was the great feature of the concert. In singing this music, which a shallow type of musical critics have pronounced "empty" (whatever that may mean when applied to music), the great singer gave evidence of an art that was matchless. Her voice, first with one flute and then with the pair, went soaring aloft with the purity and beauty

that simply startled the listeners. In response to the ovation which followed, Tetrzzini sang "The Last Rose of Summer."

Benedict's variations on the "Carnival of Venice" delighted the throng and made a fitting close to a most agreeable evening. Here again the phenomenal compass of the voice and its elasticity astonished and another tumult broke loose at the close. Although the last number on the program, Madame Tetrzzini was obliged to add "Home, Sweet Home" before the people would leave.

Mr. Puyans, who played the principal parts for the flute



Photo copyright by Kirkland Studio, Denver, Col.  
LUISA TETRZZINI.

in the Meyerbeer air, disclosed himself a finished performer. Mr. Lauchelle, the other flutist, had less to do in the ensemble, but he, too, did his share like an artist. Mr. Nat played the piano accompaniments for Tetrzzini's encores, besides his performance of the Grieg concerto and a Chopin study and prelude. As a player he revealed a good tone and refined feeling.

The orchestra accompanied Madame Tetrzzini in the program numbers.

Madame Tetrzzini returns to England this month and will again be one of the stars of the opera season at Covent Garden.

### Arion Concert.

The third concert of the Arion Society took place Sunday evening, April 21, at the club house, Fifty-ninth street and Park avenue, New York, before a very large and appreciative audience. The concert was under the direction of Julius Lorenz. The program consisted of orchestral numbers, male chorus, violin and vocal solos. All the numbers were heartily received, and several were redemanded. The playing of the well balanced orchestra, and the chorus singing, seemingly as one person, clearly demonstrated the ability of Conductor Lorenz. The program included Lassen's "Fest Overture" on the well known melody, "Ach wie wär's möglich dann," which opened the concert with éclat. Curti's "Hoch empor" and Heineemann's "Johannisnacht" were sung unaccompanied, the full-toned chorus ringing out with fervor and mighty climax. Efram Zimbalist played these violin solos: Concerto, G minor, Bruch; "Caprice Viennois" and "Liebesfreud," Fritz Kreisler. Needless to say, Zimbalist created a genuine furore, his fine technic, tone quality and superb style winning him encores. No violinist of recent times has had greater success before an Arion audience, and seemingly they would have had him continue playing ad infinitum!

Caroline Hudson-Alexander sang the aria from "Der Freischütz," the brilliant performance rousing much interest, and ending amid resounding applause. She deserves special praise for the way she sang her obligato solo in the concluding number, Lorenz's "Festival Hymn," for male chorus, orchestra and soprano solo, and in which the Arion forces were augmented by those of their brethren of the Newark Arion Society, of which Mr. Lorenz is likewise conductor. This produced fine effect, and the clear, pure and flexible soprano voice of

Madame Hudson-Alexander was heard with increasing pleasure throughout the important number.

Mildred Potter sang the solo in Heineemann's "Johannisnacht," and later a group of three songs, with full round voice, resulting in encores for her.

### Hein and Fraemcke Concerts.

Harriet H. Paulsen, Anthony Kamp, Dorothy E. Beaumont, Mary E. McCarthy, Rose Freedman, Frieda Haffner and Charles H. MacMichael, who are pianists, violinists and singers, united in a very enjoyable students' concert at the New York College of Music, Messrs. Hein and Fraemcke, directors, April 18. They played and sang works by Grieg, d'Ambrosio, Drdla, Ries, Chopin, De Beriot, Moszkowski, Gounod and Schumann, a program on which mainly modern composers were represented. It is the directors' principle to permit only entirely qualified students to appear before their music loving audiences; no one finds place on the program without previous private hearing by one of the directors, and in consequence the standard of public performance is notably high at the New York College of Music and its affiliated institution, the German Conservatory of Music. Clean technic marks the playing of the pianists; the violinists' tone is ever musical, and the singers know what they are doing, so the entire program has elements of enjoyment. Many dispense entirely with the printed music, showing well cultivated memories, and giving confidence at the outset, for every audience naturally thinks "She knows her music," when appearing without notes. A good sized audience heard the foregoing soloists, and applauded them with vigor. The next students' concert is to occur Friday evening, May 17.

The German Conservatory Junior Classes concert, April

19, at College Hall, indicated the same careful training displayed by the older pupils the previous week. The technic is clean, and reveals much finger strength for such youngsters. Balbina Herrman played Wely's "Titania" excellently, and tiny Eleanor Lanning Lack's "Bolero" with a great deal of dash. The violin pupils did good work, and Popper's "Tarantelle," played by Emil Borsody, was unusually good; he is not much larger than his instrument, but handles it well, with good technic and expression. The others engaged in the program were: Helen Staats, Henrietta Bohmfalk, Martha Mahlenbroch, Blanche Krainin, Rose Steinberg, Hannah Finkelstein, Sarah Feldmesser, B. Zimble and Consuelo Furst.

The German Conservatory has every reason to be proud of the showing made by the junior pupils.

### NEW YORK MOZART SOCIETY CONCERT.

The third private concert of the season by the New York Mozart Society was held on Wednesday evening, April 17, in the ballroom of the Hotel Astor. The following program was given by the Mozart Choral Society, Arthur Claassen, conductor, assisted by Mary Garden, soprano, Charles Gilbert Spross at the piano:

Overture, Oberon .....	Weber
Orchestra.	
Nature's Resurrection .....	Woodman
Ashes of Roses .....	
Mozart Society Choral.	
Aria from Herodiade .....	Massenet
Mary Garden.	
The Voice of My Beloved .....	Daniels
Dame Cuckoo .....	Hiller
Mozart Society Choral.	
Andante cantabile .....	Tschaikowsky
Hungarian Dance .....	Brahms
Orchestra.	
Chanson Printenniere .....	Massenet
Ariette .....	Debussy
Chant Venetian .....	Bemberg
Mary Garden.	
Tarantella .....	Gretschel
Caretta Siciliana .....	
Mozart Society Choral.	
March from Tannhäuser .....	Wagner
Orchestra.	
Yo Nennen (a Japanese Cicada drama) .....	Leps
Mozart Society Choral and orchestra.	
Come Down Laughing Streamlet .....	Spross
Mozart Society Choral.	
Mimi's aria from La Boheme (Act 3) .....	Puccini
Mary Garden.	
By the Beautiful Blue Danube .....	Strauss-Spicer
Mozart Society Choral.	

It was one of the most successful concerts in the history of the society, and the audience was large and enthusiastic. The officers are:

President—Mrs. Noble McConnell.
First vice president—Charlotte B. Wilbour.
Second vice president—Mrs. Homer Lee.
Third vice president—Mrs. Claude Montague Rivers.
Fourth vice president—Mrs. Clarence Burns.
Recording secretary—Mrs. Frederic C. Stevens.
Corresponding secretary—Mrs. F. MacDonald Sinclair.
Treasurer—Ella Louise Henderson.
Directors—Mrs. Adolph J. Wells, Mrs. John Kurrus, Mrs. William B. Walker.
Honorary member—Mrs. Donald McLean.

For the season 1912-1913 the concerts will be given on Wednesday evenings, December 18, February 19 and April 16.

The musicales will be given on Saturday afternoons, November 2, December 7, January 4, February 1, March 1, April 5. Among the artists engaged are Eugen Ysaye, Geraldine Farrar, Alma Glück, Madame Schumann-Heink, John McCormack, Adeline Genee and company, Madame Namara-Toye, Rosa Olitzka and Irene Scharrer.

### Dagmar Rubner Plays April 29.

Dagmar Rubner, the pianist, participates in a recital for two pianos, with Professor Rubner, at Horace Mann Auditorium, Broadway and 120th street, New York, Monday afternoon next, April 29, at 4.10 p. m. This is the program, free to the public, Golden R. Gardner, soprano, assisting:

Fantasia in C minor for two pianos .....	Mozart-Grieg
Aria from Madame Butterfly .....	Puccini
Variations for two pianos on an original theme .....	E. Schütt
Thou Art So Like a Flower .....	Rubinstein
A Maid Sings Light .....	MacDowell
Ecstasy .....	Rummel
Suite for two pianos, op. 15 (by request) .....	Arensky
Romance. Valse. Polonaise.	

### Charlotte Lund, Soloist.

Appearing with the Newark Arion Society at Kruger's Auditorium in Newark, N. J., April 15, Charlotte Lund scored a most emphatic success in the "Vissi d'Arte" from "Tosca," and aria from "Manon Lescaut," and a group of songs by Grieg, Liszt and Strauss. The chief event of the concert, however, came with the first performance of a festival hymn written by Conductor Julius Lorenz and rendered under his direction. Singing the solo in this, Miss Lund created such a splendid impression that all congratulated her at the close on her fine performance.



# CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, April 20, 1912

Judging from the list of subscribers and box holders the London Symphony Orchestra under Arthur Nikisch will be greeted by a thoroughly representative audience April 22 in Emery Auditorium. The seat sale has been going very well for Cincinnati, which is not accustomed to such a radical advance in prices as was found necessary, owing to the heavy expenses incurred by such a large organization on its travels. Naturally every one is anxious to hear this orchestra and its marvelous conductor. The following program will be given at the Cincinnati concert:

Overture, Leonore No. 3.....Beethoven  
Symphony No. 1 in C minor.....Brahms  
Symphonic poem, Francesca da Rimini.....Tchaikovsky  
Overture, Tannhäuser.....Wagner

Paolo Martucci's piano recital at the Conservatory of Music on April 18 attracted a large audience. The program was of unconventional type, presenting seldom heard works of the early German and Italian schools, and a group of novelties from the pen of his celebrated father, Giuseppe Martucci, grouped about the G minor sonata of Schumann. Signor Martucci's manner is very simple and dignified, and his poise, confidence and distinctive style make his playing a pure joy. The exquisite fleetness, nuance and abandon with which he played the giga of Scarlatti and the gavotta of Sacchini won him an ovation and were both repeated. The Schumann sonata, G minor, was given an interesting reading, although not interpreted according to the traditions of the composer, as they are generally recognized. Signor Martucci has extraordinary command over prestissimo passages, and the concluding movement of the sonata was a notable example of this. In contrast came the reposeful, poetic romance of his father, followed by a brilliant scherzo, a beautiful nocturne and the tarantella, op. 44, which proved a welcome novelty. Signor Martucci in this concert confirmed the impression made at his debut, as one of the most interesting pianists of young Italy.

The Odeon was filled to capacity April 16, when the College of Music chorus and orchestra gave its final concert this season. The program was one that would have taxed any individual or group of older artists, and this popular student organization acquitted itself admirably. The orchestra, under Johannes Miersch, opened with the overture to "Der Freischütz," by Weber. The ladies' chorus, under Louis V. Saar, presented two of the latter's songs, "Shadows of Twilight" and "Spring," also "The Flight Into Egypt," by Bruch, with Florence Hawkins in the solo part. The trio of youthful soloists deserve praise for their uniformly good work. Irene Gardner, pianist, gave a musicianly performance of Liszt's "Spanish" rhapsody; Viola Foote, soprano, sang the "Ave Maria" from Bruch's "Cross of Fire" with appreciation of its requirements, and William Knox, violinist, displayed a good tone and adequate technique in the Vieuxtemps "Fantasie Appassionata." With the exception of the latter the solo numbers were under the direction of Albino Gorno.

An enjoyable evening of chamber music was given at the Cincinnati Conservatory of Music last Monday night, when Edgar Stillman-Kelley's quintet was introduced to the Cincinnati public. Mrs. Kelley, who is a pianist of splendid attainments and a welcome addition to local music circles, played the piano part of the quintet, achieving a well deserved success. The strings were sustained by Bernard Sturm, Carl Wunderle, Max Schulz and Julius Sturm, the program in full being: Terzetto, two violins and viola, op. 24 (Dvorák); adagio, violin and cello, arranged from double concerto for two violins (Bach); quintet, op. 20, Edgar Stillman-Kelley.

The Conservatory Orchestra, under Pier Adolfo Tirindelli, scored another brilliant success at its fourth concert last Thursday night. The program opened with two movements of the D major symphony of Schubert, played with fine tonal quality and flexibility. The orchestra further played three groups, the first consisting of the prelude to Smetana's "Dalibor," beautifully given, and the "Humoresque" of Dvorák, inimitably well done. Edgar Stillman-Kelley's "Confluentia" was played with inspiration and fluency, and was repeated. The climax of the orchestra's fine program was reached in the "Raymond" suite by Glazounov, in which the students responded to their conductor like professionals. The soloists were in accordance with the general excellency of the program. June Elson, soprano, sang the aria from "La Bohème" with authority and individuality, which promises much

for her future. Charles Wagner invested the two movements of the Bruch G minor concerto with depth of meaning and refinement. Nell Samson was the pianist of the evening, playing the Grieg concerto, A minor, with strong initiative, artistic feeling, and breadth. The orchestra accompanied the soloists in a notable manner.

Four men prominently identified with music affairs in Cincinnati will be represented on the program to be given in Berlin, August 10, at the German-American Music Teachers' Convention. Frank van der Stucken, who will conduct, succeeded Theodore Thomas as leader of the May festival. Theodore Bohlmann, whose symphonic tone poem will be played, is a pianist of eminent rank and an artist-teacher at the Conservatory. Louis Victor Saar, who will be represented by two compositions for men's voices, is widely known as a composer and song writer. Dr. Elsenheimer, now of New York, but formerly a resident of Cincinnati, will also share in the honors of German-American composers' day, which the Kaiser will probably attend, lending additional luster to a notable occasion.

Clarence Adler, who has not been heard in recital since his brilliant debut three years ago, gave a concert April 9 in Memorial Hall, which was largely attended. His program embraced a group of Chopin, the Grieg sonata in E minor, "Scenes from Childhood" (Schumann); etude in A flat major (Schoeleter); "The Dream Ship" (Reddick), and "En Route," by Godard. Those who were fortunate enough to hear Mr. Adler were enthusiastic in their comments on his continued growth and improvement.

Wilhelm Kraupner and Leo Paalz, of the Cincinnati Conservatory of Music faculty, will give an evening of compositions for two pianos on the evening of April 29. The program, which is quite out of the ordinary, will be as follows: Fantasie and fugue, G minor (Bach); romance, A flat major, op. 48 (Carl Thern); variations, E flat minor (Sinding); "Hexameron" fantasie (Liszt); "Hungarian" rhapsodie, No. 12 (Liszt).

A welcome announcement to such Cincinnatians as still keep up the old fashioned habit of sleeping at night and attending to their affairs by day—instead of the other way around—is that the orchestral concerts at the Zoological Gardens are to begin earlier and end sooner. Concerts beginning at 8.30 p. m. and ending at 11.30, with all the things you specially want to hear at the far end of the program, are exasperating when the night owl schedule leaves little time for dalliance. John M. Spargur, the new conductor, is expected in the city to begin rehearsals May 21.

## Dickens and Music.

We have all read much about Charles Dickens of late, says the London Daily Telegraph, of his genius, his tastes, personal traits, and so forth. But it has been left, unless we are mistaken, to a writer in The Choir, James T. Lightwood, to unearth material for an article on Dickens and music. Nobody—not even the great novelist's warmest admirers—will assert that he could lay claim to any pretensions to being really musical in any strict sense of the word. But in this, of course, lay no demerit, and a lack of genuine musical understanding, if a weakness it be, was one that he shared, at any rate, with a great many distinguished men of letters. Has not Charles Lamb told us that he could never learn to hum or whistle even the national anthem correctly, and have we not Macaulay's authority for the statement that old Johnson just knew the bell of St. Clement's Church from the organ? Dickens' case, most assuredly, was not as hopeless as that, and a recent perusal of his novels has revealed to the writer of the article mentioned the fact that in nearly all of them he introduced musical characters, or incidents with music as the background.

Concerning the flute, Dickens waxed playful on more than one occasion. Richard Swiveller, it will be recalled, came to the conclusion that flute playing was "a good, sound, dismal occupation" (Aristotle, you may remember, considered it—strangely enough—"bad and exciting"), while Mr. Mell's performances on that mellifluous instrument were painfully depressing. But, according to the article in The Choir, Dickens had more to say about the violoncello than any other instrument. The great humorist called it the "melodious grumbler," and, among other of his characters, Harold Skimpole, Mr. Morfin and Charles Tenson were more or less expert performers on it. The

unamiable Carker wished that poor Morfin would "make a bonfire of his violoncello, and burn his music books with it." Yet Mr. Morfin continued to solace himself by evoking "the most dismal and forlorn sounds out of his violoncello before going to bed"—a proceeding which produced in his deaf landlady an unpleasant sensation as of "something rumbling in her bones." Many of Dickens' characters could sing, while the musical talent of not a few others lay in the direction of humming (a horrid habit). Pecksniff, for instance, "hums melodiously." Others, again, were addicted to whistling, and a dire offender in this respect was Mr. George in "Bleak House," on the occasion when he whistled the "Dead March" in "Saul" (a very difficult feat, as any one will find who may care to attempt it), and accompanied it on the table with his empty pipe.

## Concert by Beethoven Maennerchor.

The Beethoven Maennerchor, of New York, presented the appended program at its concert in Terrace Garden, Sunday evening, April 14, under the direction of Emil Reyl:

Quartet for horns, Jäger Lust.....Schandl  
Heimkehr.....Koschat  
Beethoven Maennerchor; baritone solo by M. Kriwow.  
Aria, Ah, fors e lui (Traviata).....Verdi  
Adele Reyl-Krahe.  
Quartets for horns—  
Nachtgruss.....Reyl  
Über allen Gipfel ist Ruh.....Kuhlan  
Piano solos—  
Prelude in E minor.....Rachmaninoff  
Walderauschen.....Liszt  
Betty Askenasy.  
Im Grasse Taut's.....Spicker  
Tenor solo, Charles Kienle.  
Vesper.....Beethoven  
Wienlied.....Brahms-Zander.  
Beethoven Maennerchor.  
Songs for soprano—  
Amber and Amethyst.....Ahn-Carse  
Die Bekehrte.....Stange  
Der Vogel im Wald.....Taubert  
Adele Reyl-Krahe.  
Landsighting.....Grieg  
With horn quartet and incidental baritone solo by Julius Schwab.

The French horn players who appeared at the concert were Hermann Dutschke, Sr., Hermann Dutschke, Jr., Fritz Koch and Julius Johnscher. Adele Reyl-Krahe and Betty Askenasy are both teachers at the American Conservatory of Music. Madame Reyl-Krahe possesses a fine coloratura voice and she was repeatedly encored at the concert. Miss Askenasy added to her reputation by her brilliant performances at the concert.

The quartet of French horns was Conductor Reyl's idea, and it found great favor with the large audience. Hermann Dutschke, Sr., has long been one of the foremost players of his instrument, he having been a member of leading American orchestras and has appeared in many important concerts.

The climax of the evening was Grieg's wonderful composition, "Landsighting," which was sung with the assistance of the four horns. Mr. Schwab, who was heard in the solo part, is a pupil of Mr. Reyl, professor of singing at the American Conservatory.

## Reinhold von Warlich Sails.

Successfully filling a number of concert and private recital engagements since his return to this country in early January, Reinhold von Warlich sails for Paris on La Savoie, April 25, to remain until the end of May. At the height of the London season, there will be many recital engagements for the well known baritone, which will detain him in that city until the end of July. Later Mr. von Warlich returns to Paris to remain in his suburban home during the entire summer, delving into the folk songs of Northern countries and tracing their development to the extreme modernism of the present. With these added to his all comprehensive repertory, Mr. von Warlich will resume his tour on the Continent, and return to this country in January, when, in addition to the engagements booked for him thus far in advance, he will appear with the New York Philharmonic Orchestra, January 30-31; will give his own New York recital about the same time, and follow that up by a tour through Canada under royal patronage.

## Francis Rogers' Engagements.

On April 10 Francis Rogers sang in Bridgeport, Conn., before the well known Wednesday Club of that city. On April 12 he sang a full recital program at the home of Dr. D. Webb Granberry in East Orange, N. J. His most recent appearance was in Syracuse, N. Y., on April 21, when he sang twelve Irish songs at a concert given by the Irish Choral Society of Syracuse. His season, both of singing and of teaching, which has been a very busy one, will not come to an end before the middle of June. He will pass the summer in this country, and will again be under the management of Loudon Charlton for the season of 1912-13.

## HAROLD BAUER'S FINE SEASON.

Harold Bauer delighted American musical circles last winter with as fine a series of piano performances as this country ever has heard. The critical details of the Bauer recitals and appearances with orchestra were published in THE MUSICAL COURIER from time to time, but a broad general survey of his whole tour gives an even better idea of his noteworthy achievements during the season 1911-12.

A glance over the press notices received by Bauer seems like a study in superlatives, for the critics found no shortcomings in his playing and praised his artistic virtues to the very skies. Tone, technic, musicianship, temperament, poetical insight, masterful phrasing and pedalling, all were conceded to be Bauer's in astonishing degree, and perhaps the most impressive feature about the man was the extent and character of his repertory, which apparently embraces all the piano works of importance, from the severe early contrapuntalists to the most modern of impressionistic composers. In all styles and schools Bauer revealed complete musical and intellectual grasp and always knew how to set forth the work so as to retain its true character and yet allow the performer due latitude for individuality in conception and performance. All of it was piano playing sincere, scholarly, spiritual, superb.

Soon after it was noted in what wonderful form Bauer found himself this season, arrangements were completed at once for his return American engagement in 1913-14. The present Bauer tour resolved itself into over eighty appearances, and included engagements with practically every symphony orchestra of importance in this country. There were three New York recitals, and a flattering large number of dates under college auspices, the heads of educational institutions evidently believing, and rightfully so, that it is of inestimable advantage to students to hear performances so finished and authoritative as those of Harold Bauer.

Especially musicians were impressed by the Bauer success with Brahms' D minor concerto, a work heretofore considered by many of them as being too rigorous and stern to be understood, much less enjoyed, by the general public. The fact that Bauer received demonstrative ovations after each reading of the Brahms concerto, shows that it is not the work itself which causes a lack of interest at any time the concerto fails to stir an audience.

Appended are excerpts taken at random from the Bauer press reviews and covering the country from the Atlantic to the Pacific:

A big audience, worthy of his great program, greeted Harold Bauer at Carnegie Hall. In an interview a few weeks ago this eminent pianist said: "I find that the public does not understand immediately many of Liszt's more exacting piano pieces. . . . The B minor sonata is very great music, and I shall certainly include that in many of my programs." He did include it in yesterday's program, and it was the climax of the concert, both as to artistic interpretation and the enthusiasm it aroused. Again and again he was recalled, there was no doubt that this audience had understood the music. He threw the calcium light of his intelligence on every obscure bar; he made the music stirring and pensive in turn; he increased its effect by the artistic use of rhetorical pauses; and most delightful of all was the delicacy with which he played the poetic slow movement—a melody that haunts one even in dreams.—New York Evening Post.

As for the charm with which Mr. Bauer infused all the music of the afternoon, it must also be left to the imagination, for Mr. Bauer has just about used up the reviewer's vocabulary of judicious and discriminating praise.—New York Tribune.

Mr. Bauer is among the foremost today. Not only was the program a source of delight to the exceedingly large audience, but the performance of it was one of the most impressive, most polished, most artistic expositions of piano playing that this day has ever heard. He brought from the instrument all the effects of color, all the singing tone, the shadings, the delicacies, the nobility, the ravishing secrets of the pedals and beyond all he brought out of the works all the soul, the deeper feelings and the inspiration which the composers must have felt in their creation.—New York Evening Mail.

That master of the keyboard, Harold Bauer, gave an impressive illustration of his pianistic skill yesterday afternoon in Carnegie Hall by playing a program which made extraordinary demands on interpretative and technical skill. As if to give further testimony of his endurance and versatility, Bauer followed up his matinee recital by an appearance in the evening as soloist of the Kneisel Quartet's second concert of the season. In the chamber music added to the large and brilliant gathering assembled the pianist not only shared honors with the Kneisel cellist, Willem Willecke, in Saint-Saëns' familiar cello sonata in C minor, but gave his valuable co-operation to the artistic four in Brahms' beautiful quintet in F minor, which perhaps revealed his gifts to better advantage than any of his other efforts of the day.—New York Press.

Once again, as always, Mr. Bauer was a pianist for the musically intelligent and exacting, and because he remains resolutely but unobtrusively such, the new numbers and the new warmth of his audiences, here and throughout America, is the fuller and the more deserved reward. No one but a pianist of musical intelligence appealing to a like-minded audience would make such programs as Mr. Bauer fashions. He shuns the hackneyed piece, yet not ostentatiously; he avoids the conventional arrangement, yet not with showy emphasis upon his quiet freedom. He does not seek singularity that the pianistic bourgeoisie may sit up and marvel. He seems rather to choose pieces that have been undeservedly overlooked or put aside; that will revive musical interest in themselves or in the composer; that will diversify the pleasures of the concert, and that will turn one or another aspect of his mind, talents and

temperament toward his audiences. Mr. Bauer "plays no favorites"—not even, as most pianists do, himself.—Boston Transcript.

That master pianist, Harold Bauer, made his first Western bow of the season last night, and taught a very large audience just how well it is possible to play Robert Schumann.

The custom is nowadays to speak of Bauer as the man who has done for Schumann what Pachmann has done for Chopin. As it's a good custom, let's continue it. Bauer does do for Schumann what Pachmann does for Chopin. He plays him with perfection. Only while Pachmann's perfection is a dainty, gauze-like sort of perfection, that of Bauer is the perfection of some huge masterwork in bronze—the kind of bronze which has a good lot of gold in its composition. Beneath the Bauer fingers even the tiny scenes from childhood become big with tragic meaning or dance across the keys with a huge, Jovial humor. And when it comes to things like the toccata, Jove rises to his full stature and makes the auditor feel like a pigmy.—San Francisco Chronicle.

The development of color charm in modern piano playing which was given eloquent pronouncement by Ignaz Paderewski twenty years ago is the part par excellence of today—even more of tomorrow. And Harold Bauer is its great exponent. Under his astonishing variety of touches the piano is made "to glow with more colors than the rainbow." Not crude colors, but subtle. For his is the art of values, and in that he is so consummate a master of tonal values lies his first great claim upon our interest and admiration.—Washington Post.

Virtuosity is with Mr. Bauer but a means to an end, a speedily adequate vehicle of expression. And the cargo it carries is made up of the precious things of musical art. All the time he is playing one feels that a big intellectuality guides the marvelous fingers.



HAROLD BAUER.

surcharging them with messages of profound import to whoever is prepared to receive them. Bauer is one of the men who comes before the world because he has something to say—not just because he wants to be heard.—Spokane Spokesman Review.

Bauer is the pianist's pianist. Though he occasionally urges the piano into realms of expressiveness and into climaxes, where its stiff strings balk, he is always the pianist, consciously employing his medium of utterance with marvelous powers of discretion and discrimination.

He is a genius and such he proved himself to be once again yesterday afternoon, for a genius constantly must recreate himself and every audience is another and a different world to conquer.—San Francisco Call.

Repeating the triumphs of his two previous appearances here, Harold Bauer, the eminent Parisian pianist, received an ovation last night as the soloist of the second Philharmonic Society concert. The audience was carried away in its enthusiasm for the art of the virtuoso, and insistent in its applause.

Mr. Bauer is an artist whose technic and execution is so faultless that it almost passes the bounds of human endeavor. It is essentially temperamental, however, and full of abandon and warmth, which shows that the artist lives in and tingles with the spirit of his interpretations.—St. Louis Times-Democrat.

Bauer's utter lack of mannerism, his seriousness and absorption in his music, allow his hearers to devote their attention entirely to the compositions, whose subtler, inner meanings he reveals to them in tones so exquisitely beautiful that even those who have no technical knowledge of music fall under the spell. Yet Bauer's technic is as strikingly individual as it is marvelous. At times his touch seems like a lingering caress, and singing tones of the quality of a lovely voice or a Cremona violin enchant his hearers; again his touch is firm and masterful, and tones mellow as an organ rich and ample flood the room. The absolute and unconscious ease with which he plays tremendous compositions at terrific tempo seems as nothing to those enchained by the music he produces. But besides tonal beauty, Bauer's wonderful phrasing has much to do with his effects.—Ypsilanti (Mich.) Normal College News.

On Mr. Bauer's first visit four years ago he left a tremendous impression for broad intelligence, mastery technic and beauty and breadth of tone. On his return the favorable impression of his first appearance was greatly strengthened and there were many discriminating pianists in the audience who left convinced that there are none greater than Harold Bauer among contemporary pianists.

The personality of the man is most interesting, impressing his audience at once with forcefulness, directness and lack of affecta-

tion. His playing proves him all these things and even in the most tremendous passages his hearers still must feel the power in reserve and the spontaneity with which he expresses his emotion through the instrument.—Tacoma Tribune.

## MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., April 20, 1912.

The London Symphony Orchestra, with Arthur Nikisch, has come and gone, having played here in Convention Hall on April 17, but there remains the glorious memory of the most remarkable musical event ever experienced here. To the musician it means an infinite inspiration, to the music lover a wonderful conception of the heights of perfection possible of attainment in the symphonic form of the art. The vast audience of more than six thousand owes much to the Fritschy-Campbell management for their endeavor and for their faith again in the people. A special program was the feature for Kansas City, having been balloted for by the people through a popular medium. These numbers were chosen from the repertory of selections given during the present tour: Overture, "Leonore," No. 3, Beethoven; symphony No. 6, "Pathétique," Tchaikowsky; vorskpiel and liebestod, "Tristan and Isolde," Wagner; tone poem, "Don Juan," Richard Strauss; "Hungarian Rhapsody," No. 1, Liszt.

The return engagement of Kubelik as the seventh extra attraction of the W-M Concert Series on his farewell tour was a huge success and one of great pleasure last Sunday at the Willis Wood Theater. The Vieuxtemps concerto in D minor, besides Saint-Saëns' "Havanaise," were especially noteworthy. It was indeed an opportunity which every one thoroughly appreciated. The W-M management makes some interesting announcements for next season. There will be two series again, a "regular" and an "extra." This time the division will be made of artists never having appeared here which will comprise the "regular" and the "extra." The "regular" will find Farrar, Ysaye, Martin, Godowsky, Henschel, Genée and one other, to be announced later. The "extra" will list Alice Nielsen and Concert Company, Elman, McCormack, Cheatham, Schumann-Heink, and two others, to be announced. The two remaining affairs of this season will be the song recital by Herbert Witherspoon and the Russian Symphony Orchestra with soloists.

The sixth symphony concert of the Kansas City Symphony Orchestra, given April 2 at the Shubert Theater, brought a noticeable improvement all around in attack, tone and versatility in the woodwinds and brasses. Quite a long program was featured, but the three soloists from the orchestra, besides a number composed by one of the members, proved especially attractive. The orchestra indeed reached a climax of effect in the symphonic prologue, "Francesca da Rimini," by Arthur Foote. Conductor Busch attained a big success with this number. As the season advances a bright prospect awaits the orchestra's success for next season. The program of the last concert included these numbers: Overture, "Fingal's Cave" (Mendelssohn), violin solo, Walther's "Preislied," from "Der Meistersinger" (Wagner-Wilhelmj), Frederick Curth; symphony No. 5, in C minor (Beethoven), symphonic prologue, "Francesca da Rimini" (Foote), romanza, "Twilight Thoughts" (Wheeler), string orchestra, conducted by composer; tarantella for flute and clarinet (Saint-Saëns), J. Rendina and R. Jahr; overture, "William Tell," Rossini, Marie Rappold, soprano, will be the soloist at the next symphony concert, May 7.

JEANNETTE DIMM.

## Death of Mary Weber Farrar.

Mary Weber Farrar, of the Farrar School of Voice and Piano, in Nashville, Tenn., died in that city April 19. The deceased was born at Marburg, Germany, near Frankfurt-am-Main, and her father was the late Henri Weber, a political refugee of 1849 and the composer of "The Storm." A pupil of her father and the late B. J. Lang, she was one of the pioneer piano teachers of the South. She was married in 1892 to Frederic Emerson Farrar, the composer. A pianist of exceptional power and brilliancy she performed publicly Mendelssohn's B minor "Rondo Capriccioso," the Schumann A minor, the Grieg, the Bach "Italian," the Saint-Saëns G minor, the Chopin E minor and the Rubinstein D minor concertos, besides innumerable smaller compositions of the great masters, all without notes. Her ideals were ever of the highest in art and life. She was a woman of strong character and possessed an animated as well as a lovable disposition.

A large circle of pupils and friends throughout the South and West will mourn her death, and she will be a distinct loss to the community where she has faithfully labored so many years.

Scriabine's "Prometheus" (symphonic poem) was heard in Bremen a short while ago.

"Oberon," led by Weingartner, is to be a quasi novelty in Hamburg soon.



## PATERSON AWAITS ITS FEAST OF MUSIC.

Paterson, N. J., long ago admitted into the musical zone, is awaiting its annual feast of music, which is scheduled to take place May 2, 3 and 4. The music festival is held in the Fifth Regiment armory, which is ten minutes' walk from the Erie Railroad station in Paterson. The festival, as heretofore, is being held under auspices of the officers of the regiment.

The public ticket sale is going on at Orpheus Hall, on Broadway, Paterson's handsomest street. As readers of THE MUSICAL COURIER know by this time, the Paterson music festival is one man's enterprise. C. Mortimer Wiske organized the festivals many years ago, and they have continued for ten seasons, with a cessation of a few years between the first festivals and those given during recent years. The festival planned for next month is the tenth. The artists engaged are: Alessandro Bonci, the celebrated Italian tenor; Mary Garden, the prima donna of the Philadelphia-Chicago Grand Opera Company; Namara-Toye, the young concert soprano; Mildred Potter, the rich voiced concert contralto; Paul Morenzo, a Spanish tenor, who was born in Holland; Louis Shenck, a baritone born in Ohio, and musically educated in his own country and Europe; Augusta Cottlow, the American pianist; Roberto E. Francini and Andre Benoist, accompanists. Mrs. Wiske will assist at the organ, as her husband directs the Festival Chorus, which is made up of singers from the Paterson and Passaic Choral Unions.

For the concerts of Thursday and Friday evenings the Metropolitan Opera House Orchestra will assist the soloists and choral forces. The Paterson Symphony Orchestra is to play at the Saturday matinee, when Miss Cottlow will be the star soloist of the program.

The complete programs for the three concerts follow:

### THURSDAY EVENING, MAY 2.

Overture, William Tell.....Rossini  
Orchestra.  
Hallelujah Chorus (from The Messiah).....Handel  
Paterson Festival Chorus.  
M'appari tutt' amor (Martha).....Flotow  
Alessandro Bonci and Orchestra.

### Parlow's Canadian Tour.

Kathleen Parlow has returned to New York from her successful Canadian tour. Following is a selection from the many press notices she received:

Kathleen Parlow added one more to her long list of triumphs on the occasion of her appearance in Central Congregational Church last evening. Having already established herself as a favorite with the musical public of Winnipeg, she was from the very beginning on the best terms with the large audience, which responded with rapturous applause to all her efforts. Beautiful floral tributes were further testimony of enthusiastic admiration.

Her playing last evening further showed a wonderful mastery of technique, glowing warmth of feeling and admirable intellectual appreciation of the various styles of composition that appeared on her excellent program. In every respect she showed herself worthy of a place among the greatest.—Manitoba Free Press, Winnipeg, March 13, 1912.

Miss Parlow is indisputably a genius and now that she is once upon the advent of her own ideal as an interpretative artist (so broadly sketched out), she shall in the near future hear one of the foremost technicians in the world and a master of the subtle art of violin playing.

Miss Parlow displayed a powerful broad tone which at times rose to ravishing beauty. A burst of enthusiastic applause that could not be stiller rewarded the young artist and she was presented with a huge basket of flowers before being allowed to retire.

The audience was carried away with enthusiasm and the applause was deafening, amounting almost to an ovation.—Calgary Daily Herald, March 18, 1912.

Kathleen Parlow, greatest of Canadian violinists, held a crowded house captive to her spell for nearly two hours. Her best numbers, like the best wine, she kept till the last, her rendering of Wieniawski's polonaise being given with a verve and a dash worthy of this well known piece, and characteristic of her talent at its best, as was also her wonderful performance of the encore number, Sarasate's "Zapateado," which was given so acceptably as to compel yet another extra.—Victoria Daily Colonist, March 22, 1912.

There was one single phrase in the glorious last encore (a Chopin nocturne, most divinely rendered) where, because it was twice repeated, I am sure that the violin breathed wrongly—nowhere else in the whole delightful program could this be said or hinted. The bowing was so very wonderful. As I have said, it was like painting. Harmonies, melodic as well as incidental, were so perfectly flute like and full bodied that it seems Miss Parlow must have a sensory endowment in forearm, finger tips and brain together denied to other mortals, for she can with absolute confidence gauge the infinitesimal difference between pressure of a hair's breadth and that of nine hundred and ninety-nine thousandths of a hair's breadth and that at lightning speed.—Vancouver Daily News Advertiser, March 24, 1912.

The audience was the largest and most appreciative which has ever paid tribute to an artist in Regina and included the most artistic people of Regina.

The power and fluency of Miss Parlow's playing is amazing, her interpretation marvelous. Her work exhibits strong temperamental control and almost superhuman penetration into the mysteries of

Aria from Madame Butterfly.....Puccini  
Madame Namara-Toye and Orchestra.

Songs—  
O del mio dolce ardor.....Gluck  
Vittoria Vittoria.....Carissimi  
At Parting.....James H. Rogers  
I Love Thee So.....Reginald de Koven  
Signor Bonci, to piano accompaniments.

Scherzo, Midsummer Night's Dream.....Mendelssohn  
Orchestra.

Ah, fors e lu (Traviata).....Verdi  
Madame Namara-Toye and Orchestra.

Che gelida Manina (La Boheme).....Puccini  
Signor Bonci and Orchestra.

The Lost Chord.....Sullivan  
Festival Chorus and Orchestra.

### FRIDAY EVENING, MAY 3.

Overture, Der Fluchtling.....Kretschmer  
Orchestra.

Praise the Father.....Gounod  
Festival Chorus.

Cielo e Mar (Gioconda).....Fonchielli  
Paulo Morenzo and Orchestra.

Garden Scene from Faust.....Gounod  
Mary Garden and Orchestra.

Liete Signor (Huguenots).....Meyerbeer  
Mildred Potter and Orchestra.

Scenes from Samson and Delilah.....Saint-Saens  
Mildred Potter, Paul Morenzo and Louis Shenck and Orchestra.

Mirror scene from Thais.....Massenet  
Mary Garden and Orchestra.

Unfold Ye Portals (Redemption).....Gounod  
Festival Chorus and Orchestra.

### SATURDAY MATINEE, MAY 4.

Overture, Merry Wives of Windsor.....Nicolai  
Orchestra.

Piano concerto.....Grieg  
Augusta Cottlow and Orchestra.

Ballet Music (Henry the Eighth).....Saint-Saens  
Orchestra.

Unfinished Symphony.....Schubert  
Orchestra.

Piano solos—  
Barcarolle in G minor.....Rachmaninoff  
Tarantelle, Venezia e Napoli.....Liszt  
Augusta Cottlow.

Ballet Music.....Brull  
Orchestra.

the composer's soul. Exquisite appreciation of grace and daintiness, together with the artist's subtle art of superb shading, produce perfect artistic results.—Regina Daily Province, April 1, 1912.

But from the first strong sweep of her bow arm it was plain that a masterly sureness and brilliance would mark all the violinist's work. Throughout her recital, in one's mind there kept up an undercurrent of wonder at the virility and intensity of her music, since the musician is so girlishly young and slender.—Saskatoon Daily Phoenix, March 30, 1912.

It was a wonderful performance, and only right that to this first appearance of the great Canadian violinist in this city, the music loving public should come and crowd the Auditorium. Few artists have drawn such a crowd as did Miss Parlow.

It was a revelry of delicious sounds, sounds which hurtled or throbbed or stole from the violin and found a response in the listening audience. At times it seemed almost impossible that the twelve unchangeable immutable semi-tones upon which all our music is built, could be mysteriously moulded into such vivid impressions. Only under the sensitive bow of a master could it have been possible.—Fort William Morning Herald, April 6, 1912.

Fort William did honor to Kathleen Parlow by giving her one of the finest receptions that she has ever received on this Continent, on the occasion of her recital here on Thursday night last.

The whole gamut of expression was interpreted with a sympathy and verve that called forth ringing plaudits from her hearers.—Fort William Times-Journal, April 6, 1912.

Before a critical audience in Windsor Hall last night, Kathleen Parlow fully sustained her reputation as a violinist of the first rank. Those who heard her had reason to feel proud that Canada had produced an artist of such unusual skill and power. Excellent technique and a marvelous faculty of infusing vivid emotional quality into her interpretation distinguished her playing.—Montreal Witness, April 9, 1912.

After a year's absence from Montreal, Kathleen Parlow returned last night and won such a triumph at the Windsor Hall as that home of music has seldom witnessed.—Montreal Gazette, April 9, 1912.

If Kathleen Parlow were deprived of her precious Joseph violin and given a small, square box attached to the end of a stick with a banjo string stretched across it she would continue to be an interesting musician. For the secret of her success lies not in her tone, thrilling as it is, nor in her amazing technique, but in the superiority of her intelligence.—Montreal Daily Herald, April 9, 1912.

Kathleen Parlow gave a remarkable demonstration of her talent as a violinist. The perfect mastery she displays over her instrument in every respect is not the least wonderful part of her performance. She reveals a maturity of thought, a depth of feeling and a power of interpretation that seem almost incredible for one of her years. As a pure technician she far outranks the majority of players, her tone is full and round, whether it be among the rich and sonorous lower notes or in the silvery clearness of her harmonics. The unerring deftness and accuracy of her left hand, the bold yet graceful sweep of her bow arm, the faultlessly pure intonation in every position and on every string, at once established a knowledge of

every possibility and resource of the instrument.—Montreal Daily Star, April 9, 1912.

Kathleen Parlow is a great artist. There is no question about that. She is more. She is a Canadian, and never let it be said of us that a prophet receives no honor in his own country.

Miss Parlow was in splendid form and her playing was superbly full of vitality and youthful exuberance, although this exuberance was purely temperamental and not unduly obtrusive. It is rare joy to see violin playing so enjoyed by the player.—Ottawa Free Press, April 11, 1912.

Those who heard her were more engrossed in what, of music, came expressed from her violin by her expert fingers rather than in any of her other apparent qualities, and in so far as the readiness, the heartiness of the applause which greeted her every effort may be taken as evidence of her success, she needed no other testimony.—Toronto World, April 3, 1912.

The Canadian solo violinist, Kathleen Parlow, at her recital last night in Massey Hall won her greatest triumph, so far as Toronto is concerned. As a soloist Miss Parlow may be considered successor to the late Lady Hallé, and it is generally considered that she has at present no rival among lady violinists.—Toronto Globe, April 13, 1912.

The program was one that showed her complete mastery of her instrument, and also delighted the audience.—Toronto Mail and Empire, April 13, 1912.

Fronting a mighty audience, Miss Parlow turned to her audience, smiled, lifted her violin to its resting place and began with Tartini's "Trille del diavolo" sonata. Now, customarily one would expect to hear, judging by the title, nothing more than very dexterous trills, runs, cadenza passages and unearthly harmonics in this composition. Ah, but Miss Parlow follows her own maxim—"Think, put brains into your music and playing." And so while she entranced her audience with trills, runs, cadenzas and double-stopping, as astonishing as Tartini's own, in his day, Miss Parlow also put into her playing the thought and imagination which inspired the composer's "dream" and gave it a spiritual meaning. It was no mere virtuosity; it was consummate art.—Toronto Daily News, April 13, 1912.

### GRAND OPERA IN PHILADELPHIA.

#### "Boheme," April 18.

This performance of Puccini's opera, at the Philadelphia Metropolitan Opera House, stands as the sole presentation we have had here of that work during the current year and will be remembered with special pleasure, because the presentation was one of the most satisfactory of any that has been staged since the opening of the opera season.

The part of Mimi is well adapted to Miss Farrar's voice, and her singing of the love duet in the first act was particularly good and in the last act she conveyed sincerity and genuine pathos. Riccardo Martin's beautiful voice was heard to excellent advantage, and his wooing of Mimi was full of romantic sentiment and charm. Scotti was the Marcello and Bella Alten as Musetta was just as capricious, coy and fascinating as ever, and she is a genuine favorite in this part. The merry lot of Bohemians—Didur, Ananian, Bada—all contributed to the excellent ensemble. Sturani led the orchestra.

#### "Aida," April 19.

Such an audience as greeted "Aida" must have been an inspiration, and five times as many more would have heard the performance if the house could have seated them. Caruso was in splendid voice, and sang the "Celeste Aida" with the brilliancy which holds an audience spellbound. Every note was faultlessly taken and every measure of the song was sung with emotional appeal which carries joy or sorrow over the footlights straight to the hearts of the listeners.

Louise Homer, the Amneris, was heard to good advantage. Galski made a forceful character of Aida, and gave great pleasure in her reading of the part. Amato, as Amonasro, made a splendid picture of defiance, and his singing is always artistic. William Hinshaw, the King; Didur, the High Priest, and Lenora Sparkes, Una Sacerdotessa, completed the splendid cast. The occasion was a fitting close of the season, and Caruso is monarch of tenors. JENNIE LAMSON.

### Roderick White in Recital.

Roderick White gave a violin recital on March 15 at the Potter Theater, Santa Barbara, Cal., and won a pronounced success. He played "The Devil's Trill" sonata (Tartini), "Symphony Espagnole" (Lalo), and a number of shorter pieces.

The Santa Barbara Morning Press said in part:

Mr. White possesses that delightful sense, sometimes crudely expressed as "feeling"; still the word is apt. It was by this he held his audience to such strict attention during the greater part of the recital.

Mr. White may ultimately be the one of this generation who will satisfy the most exacting. His rendition last night brought forth an ovation such as is seldom witnessed in Santa Barbara, and he came pretty near making a creature of burden of himself by repeatedly responding to calls only to be loaded down with flowers from admirers. Some could not wait to have these decorously passed over by the ushers, so in their enthusiasm they threw them to the stage.

Tschaikowsky's "Eugene Onegin" was sung at Lübeck not long ago.

## Augusta Cottlow Pleases New York Audience.

One of the tests of the eminence an artist has attained in the world of music—at least in New York—is the prominence accorded him or her by musicians. The recital by Augusta Cottlow on Sunday afternoon last at the Belasco Theater was attended not only by a large number of musicians, but they remained throughout the program; and more, they showed their great interest and applauded enthusiastically. This is conclusive evidence of Miss Cottlow's ability to impress the most expert listeners. There is a reason for this. She holds the attention of connoisseurs through her own remarkable skill and musicianship, to which is added the power of magnetic and compelling personality.

There are some who are born to success, some who achieve success and some who have success thrust upon them. Miss Cottlow belongs to that class which wins success through merit. She ranks as a notable pianist by reason of her wide technical mastery, her manipulation of tone and pedalling, and the high order of intelligence and warm degree of feeling (free of extravagance), exhibited in all her readings. She stands before the world as an example of an artist fashioned upon a sound basis, guided by right principles and developed along the highest and best lines. Her talents have been brought to a state of maturity and her artistic instincts have been enlarged to an extent that enables her to present herself as a finished and ripe performer.

Thus the Cottlow appearances are counted as important musical events, and those who delight in good music, most excellently delivered and interpreted, count themselves fortunate to be able to hear her administrations. Her work is a lesson to the student, a pleasure to the critic, and a joy to the musician. Miss Cottlow's recital was attended by many from each of those three classes, all receiving that which was most sympathetic to their view. Her contributions were, moreover, of such a novel character and so far removed from the stereotyped kind as to afford an extra cause for approval and enjoyment.

The music reviewer is compelled to hear the standard piano composition so frequently during the season that a program so unusual as that presented by Miss Cottlow last Sunday was further evidence of her discriminative powers and her ability to adjust herself to conditions, while at the same time offering her art for inspection upon lines that could scarcely fail of commendation in the manner in which it was presented. The program, by the way, was one with which only the experienced played could cope successfully and only the seasoned pianist could render adequately.

In art, technic is only a means to an end, and rightly so; but technic when it is of the Cottlow caliber is an art in itself, and as such, affords delight and commands attention apart from the results it secures. Her trills, runs, scales, arpeggios, chords, and a thousand and one other technical features of her playing forced themselves upon the listener by reason of their consummate finish and beauty. Were she to indulge in a series of improvisations it would be quite as interesting as when she combines this dexterity for the elucidation of another's thoughts or for the expression of another's ideas.

Preservation or improvement is the only excuse for a transcription. It is justifiable to arrange a melody in order to save it from oblivion or to improve it by means of more modern treatment if it so warrants, and it is also permissible to arrange an orchestra score for a solo instrument for purposes of study and pleasure, but no one wants to listen to "Elsa's Dream" with variations or the "Evening Star" as an elaborate instrumental solo. Ever since Liszt started the practice of transcribing it has slowly progressed until now it has become a mania. Liszt himself was a great enthusiast in this line, transcribing everything that fell beneath his eye. Then there is Busoni, a fine musician and a great pianist, who did a transcription of the Bach "Chaconne," and added to it interesting, scholarly, and brilliant elaborations. Miss Cottlow played the number with magnificent sweep and spirit and her interpretation was all that could be desired. She emphasized the Bach element as well as the Busoni annotations.

Her second group comprised two Chopin numbers, the B major nocturne, op. 62, No. 1, and the fantasia, op. 49, both of which were given a thoroughly delightful investment, musical and poetic, and demonstrated that Miss Cottlow is a Chopin player par excellence. The audience would have enjoyed several more Chopin numbers, judging by the applause. MacDowell's "Norse" sonata followed. It is a strange, weird work, which just as well might carry another title. It was accompanied by the following lines:

Night had fallen on a day of deeds.  
The great rafters in the red-ribbed hall

Flashed crimson in the fitful flame  
Of smouldering logs.  
And from the stealthy shadows  
That crept 'round Harald's throne,  
Rang out a Skald's strong voice,  
With tales of battles won;  
Of Gudrun's love  
And Sigurd, Siegmund's son.

There is, however, little suggestion of the Norse spirit as we have learned to know it through Grieg, but a sonata by any other name will sound as well, and as rendered by Miss Cottlow this one was intensely interesting and impressive. Debussy's "Reflets dans l'eau" and "Danse," Rachmaninoff's barcarolle in G minor and Liapounoff's Caucasian dance, "Lesghinka," completed the program, to which were added as encores MacDowell's "Czardas" and Busoni's "Contrapuntal Dance," in all of which the player



Photo by Watton Studio, Oklahoma City.  
AUGUSTA COTLOW.

disclosed a very variegated art and a complete understanding of the compositions and their intent.

At the conclusion of the recital there was a stampede to the green room to compliment Miss Cottlow, bestow congratulations upon her success, and wish her happiness on her approaching marriage.

### The Golden West Again Greets Tetrassini.

Luisa Tetrassini, back in New York after her phenomenal concert tour, duplicated her former successes in the Golden West. Some extracts from San Francisco papers, which follow, show that the diva was honored with the usual frantic ovations:

Luisa Tetrassini would have made a Wagnerian enthusiast doleful yesterday afternoon, had she not succeeded at Dreamland Rink in imposing the glory of melody on her hearers. With her limpid voice, raised in ancient song, she must have disturbed the convictions of the modern music lover who hates melody while adoring Debussy and Strauss.

But there was really no reason for any well wisher of music to be alarmed, for Tetrassini—our Luisa—sang melody as only she can sing it, and, though it might not have proved itself to admirers of the incomprehensible, her singing was as direct as a personal message and as beautiful as a Mozart vision.

She made me feel—and I love the score of "Tristan and Isolde"—that, after all, there could be only advantage derived from music from Tetrassini's concerts as long as she could make melody so adorably beautiful. And I was only one of 4,000.

In short, from yesterday's experience in San Francisco may be drawn this emphatic conclusion, that any building in San Francisco, no matter how large, in which Tetrassini sings will be too small.

But no accident happened, except to a vendor of "Tetrassini pennants," who unwittingly offended a party of three who were leaving the crowded entrances of the rink. He offered them pennants appropriately colored with entwined Italian and American colors, surmounted by a picture of the cantatrice. They had fought their way to the box office and had fought their way out, and did not hear the prima donna. What they said to the dealer in pennants I overheard, but can not on paper repeat. It was eloquent of their disappointment.

True, love of melody is a primitive taste, but it should never be outlived in healthy music. Certainly, no one who ever sang for San Francisco has a greater instinct for the simple line of tune

than has Tetrassini. She demonstrated it yesterday by singing, in honor of the day, "Killarney," which I have never heard interpreted so well without a brogue. It was as Irish as the green of the sea which nearly girdles Italy.

Tetrassini gave it as an encore to her interpretation of Meyerbeer's aria from "Star of the North." The latter number, from a nearly forgotten opera, was done with two flutes in obligato. Both were played so well that the players became part soloists with Tetrassini. One was Walter Oesterreicher, who was the flutist with Tetrassini when she was here in 1910, and the other was Emilio Puyans, who is the diva's flute soloist on this tour. Both played admirably, but neither managed to rival the tonal ability of the singer who stood between them and warbled out of her Florentine heart a melody which, but for her, would be forgotten.

After the last number, the bravura "Polacca," from Ambroise Thomas' "Mignon," Tetrassini returned to sing "The Last Rose of Summer," which would have left a greater sense of sadness with her hearers if they had not been meanwhile reassured that, after all, San Francisco is to hear her once more.—San Francisco Call, March 18, 1912.

### CONCERT AT GREEK THEATER IN BERKELEY (GOOD FRIDAY.)

Paul Steindorff, the university choragus, provided a program that fully merited this remarkable demonstration. Madame Tetrassini had a place in the concert, and it was undoubtedly her popularity that attracted the unusual patronage, but in addition to her were soloists well worth hearing, a big and splendidly trained chorus and an excellent orchestra. Rossini's "Stabat Mater," a wonderfully melodious setting of the classic Latin poem, was the principal feature of the concert.

Then Madame Tetrassini appeared on the stage, and notwithstanding the earnest spirit with which the audience observed Professor Armes' admonition, she was given a cordial welcome and the applause was long continued. She sang the Gounod arrangement of Bach's "Ave Maria," with harp and violin obligato. Her voice was in perfect condition. Out of doors, in the warm, sunshiny afternoon, it sounded more beautifully sweet and expressive than it has ever seemed to me during her previous concerts. Probably she was influenced by the spectacle of the thousands who were ranged in the audience before her, an audience that seemed to feel the religious spirit of the afternoon's music, and at any rate she gave a most exquisite interpretation of the prayer. Mr. Minetti in the violin obligato was entirely satisfactory.—San Francisco Examiner, April 6, 1912.

And Tetrassini sang out of doors again. It was the first time she had appeared at the Greek Theater, and if I had access to the library of the University of California I might, possibly, find a fitting adjective wherewith to deck my story forth. Under a blue sky and in an atmosphere quivering with bird songs, this little Florentine singer lifted up her voice in Rossini's "Stabat Mater" and incidentally achieved one of the biggest triumphs of her career. If you were there yesterday afternoon, and I hope that you were, you will not blame me for running into rhapsody. Luckily the capacity to enjoy is not dead in me yet and yesterday's concert at the Greek Theater in Berkeley challenged me to raptures. No lesser word will serve.

They say that the Greek Theater will seat 7,000. All the seats were occupied and many stood up during the performance of Rossini's music. It was a sight to charm the eyes of even a Luisa, who sat under Paul Steindorff's baton and waited until it was time for her to sing the "Inflammatus." She beamed intimately at the great audience, and smiled approvingly when one of the other soloists pleased her with a bit of melody.

This is the second time that Rossini's "Stabat Mater" has been given at the Greek Theater on Good Friday. Prof. William Dallan Armes, chairman of the musical and dramatic committee of the University of California, made the announcement yesterday, just before the concert was begun, that it was the intention of the university to make these Good Friday productions of "Stabat Mater" a permanent affair. He urged on the huge audience an imposition which, as it happened, was too great to be observed. It should have been, but it wasn't.

Professor Armes begged that there be no applause. He suggested that the nature of the composition to be sung and the occasions which it commemorated argued in favor of a devotional and not an enthusiastic spirit. But his attempt to still the audience in advance of Tetrassini's appearance came to naught.—San Francisco Call, April 6, 1912.

### Johnston's Artists Home and Abroad.

Four of R. E. Johnston's artists have been engaged for the Paterson (N. J.) May Music Festival to be given at the Armory, May 2, 3 and 4. They are Mary Garden, Madame Namara-Toye, Paul Morenzo and J. Louis Shenk.

Albert Spalding sails May 6 to attend the wedding of his brother, Boardman Spalding, who will be married in Switzerland. Boardman Spalding is a New York lawyer. Albert Spalding, who will be his brother's best man, will return to this country shortly after the marriage ceremony to fill engagements. He will be the soloist at the Norfolk Festival in July.

Madame Namara-Toye has returned to New York from the Pacific Coast and her concert appearance in the Middle West. April 23 she was the soloist with the Schubert Glee Club at Jersey City. April 30 she will appear with Albert Spalding in joint concert program at the Academy of Music, Brooklyn. May 2 she will be one of the soloists of the Paterson May Festival, Bonci being the other soloist on that evening.

### Lhevinne Recitals in Europe.

Josef Lhevinne, the noted Russian pianist, who met with such pronounced success in the United States this past season, is now in Europe filling engagements with the important orchestral organizations of London, Berlin, Vienna and other cities and leaving a profound impression of his masterly ability wherever he appears. He has planned to return to America next year for a concert tour under the management of Loudon Charlton.



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## Miss Wagner in Liapounow's Second Concerto.

The youthful American pianist, Florence Wagner, of Seattle, in graduating from Leipsic Conservatory, recently had the honor to bring out the fine Liapounow second concerto for its very first public performance anywhere. She was splendidly accompanied by the student orchestra of forty men under the direction of Hans Sitt. Miss Wagner had spent four years in Leipsic under instruction of Robert Teichmüller, who says she is one of the most musicianlike pianists that has ever come to him from America.

Miss Wagner is daughter of the widely known band-master, T. H. Wagner, whose Second Regiment Band, established by him at Seattle in 1890, is one of the finest and most prosperous organizations west of the Mississippi.

Before going to Teichmüller in Leipsic, Miss Wagner had enjoyed three years of careful instruction under Mr. Venino and a year under the late Mr. Rose, both of Seattle. After so thorough preparation the four years just spent with Teichmüller have been wholly profitable, permitting the young pianist to go through a great mass



FLORENCE WAGNER.

of concert material. Of the concertos thus made really her own, the Beethoven C minor, the Tchaikowsky B flat minor, a careful restudy of the Hummel A minor, and this new Liapounow in E major, op. 38, are the most important. Of the voluminous material for piano solo, she feels especially drawn to the Beethoven "Waldstein" and "Appassionata" sonatas, the Brahms-Handel variations and fugue, the Schumann symphonic etüden and "Faschingsschwank," a dozen etüden and twenty other selections by Chopin, the Bach G minor organ prelude and fugue and the "Italian" concerto, an A minor sonata by Schubert, the A major sonata by Mozart, and many selections by Scarlatti, Brahms, Liszt, Grieg, Strauss, Moszkowsky and Mendelssohn, the latter composer represented by the fantasia, op. 28, and the "Variations Serieuses."

The new Liapounow concerto plays in one movement of the same scope as the two Liszt concertos. There is probability that this is the best inspired work that Liapounow has yet turned out. It begins with a sombre song introduced by the orchestra, which is soon joined by the piano in beautiful tracery over the same song. The work proceeds so far awhile, then gives the piano an effective, recitative-like cadenza in preparation for an allegro to follow. Still later a Russian allegro theme, syncopated and in great vigor, is introduced and gives the solo much brilliant work in various figures before settling into the main allegro episode. Near the close of the work the first somber song re-enters and plays very beautifully for awhile before coming again into brilliant octave and passage play of the finale. In Miss Wagner's giving, the material seemed all fully inspired, in delightful rhythmic stability with beautiful musical quality. The young artist will return to America in June, and rest until the autumn, when she will probably play in various recitals, with and without orchestra.

Ruth Vincent has made an appearance in the oratorio "The Messiah" in old London. It is sincerely to be hoped that Kitty Gordon will do something like it over here. She would be a sensation at the concerts of the Oratorio Society.—Morning Telegraph.

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# GREATER NEW YORK

New York, April 21, 1912.

Louis Arthur Russell's second of two evenings of music at Aeolian Hall presented the following program:

Sopranos—Jessie Marshall, Beth Tregaskis, Alice Anthony, Cecilia Schuck, Elsa Goepferich and Selma March.

Mezzos and contraltos—Elizabeth Clinkenbeard, Marjorie Mott and Anna Benedict.

Baritone—Ernest van Nalts.

Solo pianists—Gertrude Savage, Alma Holm, Ethel Pursel, Louise Schwer and Myra Colyer Lyle; assisted by Helen Russell, Sadie Lipson, Mildred Cooper, Walter Bensman and Russell La Bar, ensemble pianists.

The semi-chorus (ladies' voices) selected from the Cecilia Singers of the Russell Studios—Grace Fee, Mell Hobson, Selma March, Alice Reed, Jane Day, Edyth Kay, Gladys Morris and Georgine Neekamp, assisted by the soloists of the evening.

These young pianists and singers scored a success in their several departments as soloists or ensemble players. The singers showed unusually good voices, backed by thorough schooling; in consequence they sang as if they knew their business, giving real pleasure, not only to audience, but to critical professionals present. Singers were Miss Goepferich, Miss Benedict, Miss Anthony, Miss Clinkenbeard, Miss Schuck, Mrs. Tregaskis and Mr. van Nalts, who all sang in English, with excellent enunciation and style. Some of these should make a large reputation, such was the effect of their singing. As at the previous recital, Misses Holm, Schwer, Pursel and Lyle played solo ensemble numbers, i. e., each led off in pieces written as solos, but played as union ensemble numbers on four pianos at once. These works were Gottschalk's "Tremolo," Chopin's etudes in F minor and C minor, his preludes Nos. 3, 17 and 21, and "Fantasia," op. 49. It was altogether astonishing to witness the unity of these four players, and speaks volumes for the emphasis laid on that most important thing, rhythm, by Mr. Russell. Schumann's "Andante and Variations" was played on two pairs of pianos, as was Moscheles' "Homage to Handel"; other (orchestral) works were given by eight pianists on four pianos. A semichorus of young women united in "The Warning" (Russell) and a barcarolle by Brahms, singing unaccompanied with good style and effectiveness. Four works by Mr. Russell showed predominating features characteristic of melody and harmony, and these found admiration. The hall found nearly every seat occupied, flowers were presented the participants, and many remained to congratulate Mr. Russell on an evening filled with varied enjoyable musical offerings.

Mrs. Rudolph Rabe, whose excellent singing has been heretofore mentioned in the columns of THE MUSICAL COURIER, gave a recital of twenty-two songs April 16 at the unique studios of William Nelson Burritt, where she has studied for several years. Intelligence, musical spirit and thorough understanding are in her singing, her medium of expression a mezzo soprano voice of much expressiveness, allied with handsome personality. So charming was Brahms' "Mainacht," Henschel's "Blaue Aule" and Hollander's "Unter'm Manndelbaum," and finale of Lassen's "Frühlingsgruss" that she had to repeat them. All but two of the songs were sung in impeccable German, every syllable distinct, with appropriate interpretation, marking that finish which characterizes the singing of the Burritt pupils. The two English songs were Henschel's "Morning Hymn" and "The Loveliest of All," and these, too, were sung with perfect diction. Lastly, Mrs. Rabe sang everything without the notes, showing dignified artistic attitude. William J. Stone played very sympathetic accompaniments, and the large studio was crowded with interested listeners.

Members of the Ziegler Institute for Normal Singing, Anna E. Ziegler, director, gave a recital April 18 at Aeolian Hall, the program being shared by Josephine Gilmer, soprano, and Thomas Rector, tenor. W. Brewer-Brown, dramatic interpreter, assisted. Miss Gilmer sang Tosti's "Serenata" with pretty expression, and a high A, sung with half voice, was particularly effective. Much refinement characterized her singing of three standard songs by Schubert, and indeed the young singer gives great promise of a future. Mr. Rector sings with clear enunciation and a voice of enjoyable quality, which undoubtedly has in it wider range, attainable with study. Both singers sang with equally distinct enunciation, from memory, and a large audience enjoyed it. Madame Ziegler announces that May 3 she will give scenes from operas, in costume, with stage setting, at Carnegie Lyceum.

Hon. Chauncey M. Depew and Mrs. Depew were guests of honor at the 27th dinner of The Hungry Club, Mattie Sheridan, president, at Hotel Flanders, April 20. Dr. Depew is a member of four years' standing, and the dinner

took on the form of a pre-natal celebration of his birthday. Needless to say the announcement that this distinguished ex-Senator, statesman, member of the Legislature in 1862, ex-president of the New York Central Railroad, etc., with his beautiful wife, were to be guests, caused the banquet room to be crowded to utmost capacity, a hundred people filling the seats at four tables. A "Birthday Ode," by W. J. Lampton, was read by Toastmaster Sheridan, whose sallies kept everyone on the qui vive, and Dr. Depew made a speech marked with wit and eloquence. He alluded to the early comic operas, imported from England, which were "frightfully idiotic," but which made a hit "because of the ladies' display of leg-ato," something new in those days in this country. Later came the graceful operas of Offenbach, followed by those models of all that comic operas should be, the Gilbert and Sullivan works, with both worthy libretto and music. He paid deep tribute to Colonel Astor and the other heroes of the Titanic. At the close Miss Sheridan made Mrs. Depew rise. Edna Marione, soprano (Mrs. Jones), sang songs by De Koven, Gluck, Goetz and others, with animated expression, and Gertrude B. Moody played mandolin solos. Grace Anderson, who played accompaniments, deserves a special mention, for she is a careful and sympathetic player, who knows her music, and plays with warmth.

The American Philharmonic Society of New York, conducted by Charles d'Albert, after three rehearsals gave the following program, April 18, at Musical Union Rooms, East Eighty-sixth street:

Overture to Tannhäuser.....Wagner  
Aria, Dieu Theure Halle.....Wagner  
Bernita Earl (Ziegler Institute).

Legende No. 4.....Dvorák

Mr. d'Albert has gotten together many able orchestral players, professionals, and they played with much spirit and devotion. Mr. d'Albert studied with Dvorák and Mahler, and is an expert cellist. The society was incorporated with the object of promoting popular interest in well performed symphony and operatic music, and to give American artists opportunity to appear with orchestra. Miss Earl was the feature of the affair, for this young woman has a brilliant soprano voice, high, clear and true; she sang with such confidence and elan that it was hard to realize she was not experienced in such ambitious surroundings. All the more credit to her teacher, Madame Ziegler, who is developing so many American singers nowadays.

William Roy, violinist, gave a recital at the Waldorf-Astoria Hotel, April 11, assisted by Albert von Doenhoff, pianist; Albert Wiederhold, baritone; Miriam Allen and Max Liebling, accompanists. Young Mr. Roy played works by Tartini, Bruch, Bach, Kreisler and Rehfeld, showing good schooling. Two condensed press notices follow:

In presenting this varied program the young violinist demonstrated a catholicity of taste and a good compass of achievement. He has commendable grasp of the necessary technique, his tone is full and warm, his attack true and sure.—New York American.

Won golden opinion for his scholarly and finished playing. . . . He played with a breadth of tone and depth of sentiment which won instant recognition.—New York Press.

Hans Kronold's concert, Cooper Union Hall, April 15, was before an audience that nearly filled the hall. Mr. Kronold is certainly master of the violoncello. "Gypsy Dance" and "Humoresque" receiving characteristic interpretation. The set of Russian pieces was heard with interest, and his own "Spinning Wheel" is a realistic composition. Elise Schoverling, soprano, sang so well that she was recalled, receiving six floral pieces, and Royal Dadmun, baritone, made a special hit with a song in negro dialect, "Could I 'a Seen Him First," as well as Kronold's own "Dein Lied." Mr. Dadmun's presence, his fine voice, of extended range and great powers of expression, and the warm temperament which infuses all he sings, these qualities were recognized by the audience. Edward Rechlin played capable accompaniments.

Emma H. Eames (mother of the celebrated prima donna) gave a pupils' concert, Metropolitan Opera House, April 17, the following representing her teaching: Mary Scoville, Mary Millett, Mrs. Strom, Clara Eames, John S. Melcher, Mrs. Huntington Norton, Marjorie Garfoote. Voices of promise, developing under the experienced and careful treatment of Mrs. Eames, with nothing forced, these were noted in the course of the afternoon. All sang with excellent understanding and appreciation of the text and music; this was especially true of Clara Eames, who

has a pretty voice and presence. Samuel Grimson, Alveric Bellenoit, Lucien de Vannoz, Eugene Bernstein and Mr. Quincy assisted, and a good sized company heard the music and afterward tendered congratulations to Mrs. Eames.

The Tonkünstler Society gave a concert April 16 at Assembly Hall, at which a sonata by Edwin Grasse, for piano and violin, op. 14, manuscript, was the principal novelty. A trio by Volkmar Andrae, for piano, violin and cello, and modern songs, the latter sung by Martha R. Clodius, completed the program. The annual dinner is announced for Tuesday, May 14, at Moquin's; it is for members and their friends, and further information may be obtained from August Roebbelen, chairman, 19 East Eighty-eighth street. The next concert will be devoted exclusively to works by Brahms, coming on his birthday, May 7.

Louise Dillaway, soprano, and Harold Fowler, tenor, are pupils of M. Hallam McLewee, the well known contralto in the Dudley Buck Choir for a dozen years. Miss Dillaway sings with great intelligence, and Mr. Fowler with very agreeable tenor voice; both young singers give promise of splendid things to come. Everyone understood the text as sung by them. Mrs. McLewee sang "Una voce poco fa" and other songs with that artistic interpretation and temperamental warmth associated with her name. All this at her studio, "The Riviera," Riverside Drive and 157th street, April 20, where an invited audience heard much good music, well performed.

Clementine Tetedoux-Lusk sang songs; Miss Young played violin solos, and Mrs. Bingham talked on "The Holy Grail," at the informal tea given by the Women's Philharmonic Society, Amy Fay, president, when Belle Ranske was guest of honor.

Marguerite B. Lovewell, a pupil of Marie Seymour Bissell, and before that of Grace Preston Naylor (herself a Bissell pupil), has recently come to the metropolis, and sang for a private audience, "Far From My Heavenly Home," by Hyatt; "With Verdure Clad," and the "Butterfly" aria, showing a voice of fine quality and intellectual appreciation. She has been engaged to sing at the next concert of the Manuscript Society, of New York, F. X. Arens, president.

Beatrice McCue, contralto, gave a program of songs at a private residence April 20, assisted by Sergei Kotlarsky, violinist. She sang in Cleveland and Akron, Ohio, before coming to New York; then at the Russell Sage Memorial Church, and is now soloist at St. Stephens' P. E. Church, West Sixty-ninth street.

Francis Motley, bass, sang the part of Mephistopheles in a concert performance of "Faust" given by the Mount Vernon Musical Society, Walter H. Robinson, conductor, April 16. One must hear Mr. Motley sing this on the operatic stage to appreciate his real dramatic talents.

T. Scott Burman, F. A. G. O., director of the music at Adams Memorial Church, postgraduate of the Guilman Organ School, gave a recital at the Old First Presbyterian Church April 15, playing works by Read, Faulkes, Bach, Schumann, d'Evry, Wagner, Frysinger, Guilman, and his own "Revery."

Augustus Howard Ivins and daughter, Edith Ivins, were at home Sunday afternoon, April 21, from 5 to 7 o'clock, when Chev. Salvatore Giordano sang. Miss Ivins was also represented on the informal program, and many musical people called.

Louis Hintze, violinist, and Ernst Bystrom, pianist, gave a sonata evening at 15 East Thirty-eighth street April 22. Standard works by Bach, Sjogren and Grieg were played, and Sophie B. Clarke's fine soprano voice caused much favorable comment.

William Nelson Burritt has issued invitations to hear his soprano pupil, Priscilla Butterfield, in an hour of song, at the Burritt studios, Tuesday evening next, April 30, 8.30 o'clock.

Mary Helen Howe, head of the vocal department at Brenau College, Gainesville, Ga., has pupils now giving graduation recitals at the college. Nellie Lang gave one March 28, and Pauline Smith on April 16. Miss Howe was formerly active in Washington, D. C., her home, and in New York, singing as Maria Celli.

E. A. Jahn, bass-baritone, assisted as vocal demonstrator at Dr. Elsenheimer's lecture on Haydn, Beethoven, Wagner and Strauss, for the German Directors' Society April 21. The evening was musically a great success, Mr. Jahn's part contributing in large degree.



# BROOKLYN

BROOKLYN, April 22, 1912.

Florence Hinkle, soprano, and Laura Tolman, cellist, assisted the Apollo Club at the Easter concert given at the Brooklyn Academy of Music Tuesday evening of last week. John Hyatt Brewer, the musical director, knows how to plan interesting programs, and the music for this concert was particularly fine. The late Dudley Buck's song, "The Spring is Come, Huzza!"; Mr. Brewer's own setting for Longfellow's "Ocean Garden"; "Upper Langbathsea," by Engelsberg; "Fair Maid from the Vale Below," by Herbeck; "John Peel," an old English hunting song, arranged by Mark Andrews; "Forest Harps," by Edwin Schultz; "A Summer Landscape," by Julius Otto; "Rock-a-by Babe," by Osgood; "Men of Harlech" (old Welsh) were the choruses, splendidly sung by the male voices. Miss Hinkle's sweet and very flexible voice delighted in songs which pleased everybody. Her numbers were: "Come Down, Laughing Streamlet," by Spross; "In the Moonlight," by Eugen Haile; "Sunset," by Russell; "Come to the Garden, Love," by Salter; "A Ruined Garden," by Farwell; "Love is the Wind," by MacFadyen. As encores Miss Hinkle sang "Will o' the Wisp," by Spross, and "Norse Maiden's Lament," by Heckscher. The Apollo audiences appeared to demand only songs sung in English. Being concerts of the semi-social kind, there is no need why polyglot selections should be introduced. Sidney Dorlon Lowe played Miss Hinkle's accompaniments with excellent taste. Miss Tolman's cello solos were also warmly applauded. She played the andante from Goltermann's concerto in A minor, another Goltermann composition, and some pieces by Popper. William Armour Thayer, piano accompanist, and Albert Reeves Norton, at the organ, did effective work.

The Granberry Piano School, conducting studios in Carnegie Hall, Manhattan, and the Pouch Gallery, Brooklyn, presented some of its students at the Brooklyn branch Saturday afternoon of last week. A sonatina for piano and violin was played by Elizabeth Wells (piano) and Alice Ives Jones (violin). Concerted pieces were performed on two and three pianos by Beatrice Ivie, Isabel

Pirie, John Pirie, Beatrice Batterman, Kathleen Nichols, Eleanor Evans, Florence Ivie, Dorothy Hand, Norris Barnard. Moszkowski's "Spanish" dance, in G minor, was played by four students with Miss Jones, violinist, uniting in the ensemble. Valeda Frank, an advanced pupil from the Manhattan branch, played Schumann's "Nachtstück" in F major and Liszt's "Gondoliera" in G flat major. Several little pupils showed their skill by performing pieces in three or more keys, as were called for by persons in the audience. Priscilla Coles Hand performed the Clementi sonata in D major, op. 26, No. 1.

The Aborn English Opera Company has been giving performances at the Brooklyn Academy of Music.

Arnold Volpe's Brooklyn Institute Orchestral Class will give a concert at the Brooklyn Academy of Music Sunday afternoon, May 5, and that will about end the season in Brooklyn.

It is stated that more concerts will be given in Brooklyn next year than took place during the season just closing. As there are to be only fourteen performances of opera in Brooklyn by the Metropolitan Opera Company next winter more concert artists will be encouraged to come over to Brooklyn; but all things considered, the Brooklyn Institute has done well by its membership in the matter of concerts. When you see an Institute concert audience you know that everybody, excepting the musical reviewers, paid for their seats. "Deadheads" no longer exist in Brooklyn, and that must be in the nature of surprising news to New York (Manhattan), London and Paris.

F. A. Grant, tenor, sang songs by Strelezki, Molloy, Rogers and Hammond, at a musicale given at the Eastern District Branch of the Brooklyn Y. W. C. A., April 12. He sings with animation of expression and due appreciation of the meaning of both text and music.

## Strawbridge & Clothier Chorus.

On April 18, at the Academy of Music, Philadelphia, there was sung for the first time Horatio Parker's oratorio of "The Legend of Saint Christopher," by the Strawbridge & Clothier Chorus, under the direction of Herbert J. Tily, general manager of the store, and one of the most accomplished of the nonprofessional musicians in this country. The following were the assisting artists: Edith Chapman Gould, soprano, who sang The Queen and An Angel; Frank Ormsby, tenor, who sang The King and The Hermit; Clifford Cairns, basso, who sang Offerus; Edwin Evans, baritone, who sang Satan.

There were about sixty musicians from the Philadelphia Orchestra under the direction of Mr. Tily.

This is by far the most ambitious work of the choral society, which ranks with any in the city.

The chorus of 150 voices has been working all winter on this composition, and, in spite of its technical difficulties, has achieved an unexpected degree of proficiency. Director Tily's object is to produce each year a work new to the Philadelphia public; which has the double result of delighting the audience and of increasing the musical education of the chorus.

As usual, the entire receipts will be devoted to the pension fund of the employees, every expense being borne by Strawbridge & Clothier.

The members of the chorus are: (sopranos) Jeannie Allen, Maesie Allen, Elsie DeMae Allen, Emma M. Baker, Katharine C. Bateson, Rose G. Bayley, Margaret A. Biale, Clara V. Caine, Marie E. Callahan, Marie R. Clewell, Mary Cornelius, Anna E. Daily, Sarah de Vault, Mattie J. Doherty, Rose Dowling, Katharine C. Elwell, Mae Egner, Clara M. Fonshell, Anna M. Forbes, Lillian Garver, Lillian Gayley, Matilda Ginder, Ida Giffin, Ida M. Gehringer, Edna Happ, Rena Hassett, Blanche C. Heyer, Adele Hook, Sadie Heritage, Mary E. Jewell, Anna M. Keegan, Josephine Keimer, Anna M. Killian, Helen Kilfinger, Anna J. Krumboldt, Eleanor Knieriem, Mary Laurence, Gertrude Lehsten, A. Louise Long, J. Florence McKay, Marie O'Brien, F. Estella Paine, Valborg Palludan, Emma L. Pastoret, Mary J. Regan, Anna E. Riley, Katharine Ross, Minerva D. Reynolda, Lena H. Sacks, Carrie Schanz, Irene Sharp, Cecelia M. Steuber, Sarah Stein, Pansy Troup, Rebecca V. van Dwyne, Mabel J. Webb, Helen E. Weber, Florence Whitner, Abigail H. Zell; (altos) Elizabeth Angle, Lillian Atkinson, Edith M. Boyd, Emma S. Brunning, Ciella Clark, Clara U. Cox, Octavie B. Conrad, Ray C. Dazley, Jennie E. Dallas, Mame

L. Diehl, Elsie K. George, Susie M. Graff, Jessie M. Harris, Mary Heimer, Emma Hein, Jean P. Helm, Sarah J. Hornberger, Anna M. Jakemitt, Louise Jonas, Bessie E. Kauffman, Hattie H. Levy, Pauline B. Leymann, Etta Lukens, Hilda Maguire, Jean E. Murphy, Amelia H. Petri, Amanda Snowden, Helen N. Smith, Maud Tait, Gertrude S. Vogt, Sophie H. Winslow; (tenors) Frank H. Black, Henry W. Brashears, Henry F. Buchanan, Thomas J. Cummins, Thaddeus J. Clark, James Culley, Joseph J. Conrovitz, William Denig, Edward Detrich, Frank A. Donnelly, Evelyn Foster, William J. Flanagan, Edward Harley, Harry W. Hedges, Robert S. Holden, J. Oscar Howarth, Walter S. Heed, Harry W. Kneidler, Daniel J. Mahoney, J. Elwood Meyers, Charles McGregor, Christian K. Miller, Oliver L. Munns, Joseph McLaughlin, John Owens, David C. Phillips, William J. Powell, Peter Sedmak, Horace W. Strang, Morris E. Weber; (bassos) William J. Atkins, George Albertus, John H. Bollen, James S. Caldwell, Daniel J. Cummins, LeRoy Dinsmore, John Divine, James F. Egan, Robert Faix, Manus L. Gallacher, Charles A. Higgins, William H. Kane, Walter S. Lewis, William E. Lloyd, Frederick F. Mattison, Edward A. MacDonald, Charles W. Schiffert, Chauncey Smith, Harry C. Tily, John W. Vandersloot, Harry C. Weinmann, Ebenezer Wilmot, George Wood.

The officers of the chorus are Walter S. Lewis, president; William J. Atkins, vice president; F. Estella Paine, secretary; William E. Lloyd, treasurer; Morris E. Weber, librarian; Herbert J. Tily, director; Henry S. Fry, accompanist.

## Mr. Hale Is Right.

BOSTON, MASS., April 18, 1912.

To The Musical Courier:

I enjoyed reading your editorial comments in THE MUSICAL COURIER of the 17th inst. on an article that appeared, as your paper states, in the Boston Herald, concerning the late opera season in Boston.

This article in the Herald is attributed by THE MUSICAL COURIER to me. I did not write it, and, indeed, I saw it in THE MUSICAL COURIER today for the first time. Is it not possible that it was published in the Evening Herald?

As ever,

Yours sincerely,

PHILIP HALE.

Bruch's E flat symphony, op. 28, was revived not long ago in Magdeburg.

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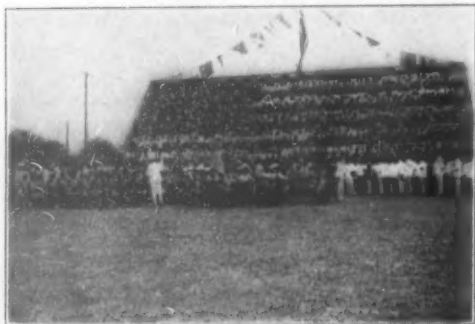
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## Musical Advancement in the Philippine Islands.

A woman, Katherine Black, is doing her share to spread the doctrine of good music in the Philippine Islands. In a personal letter to THE MUSICAL COURIER, dated at Manila, March 15, 1912, Miss Black writes of what is being accomplished in Manila for the Filipinos. She is the supervisor of music in the Manila schools.

The picture accompanying this article shows 5,000 Filipino children singing in chorus before John M. Dickinson, Secretary of War, who was visiting Manila at the time. The concert took place July 25, 1910. The great chorus also has sung at carnivals that have been held to the delight and amazement of many Americans who are residing in the Philippines.

The leader portrayed in the picture is Capt. Walter Loving, who directed the famous Philippine Constabulary



THIS PICTURE SHOWS A CHORUS OF FIVE THOUSAND FILIPINO CHILDREN SINGING FOR SECRETARY OF WAR JOHN M. DICKINSON, WHEN VISITING MANILA, P. I., JULY 25, 1910.

Band, which accompanied the singing. An audience of 10,000 seated in the Hippodrome applauded lustily as the children waved red, white and blue handkerchiefs while singing "Hail Columbia." Secretary Dickinson personally thanked Miss Black for the pleasure she afforded him.

The following program, given March 13, 1912, at the Columbia Club in Manila, will interest many musical people in Europe, and the United States:

Piano soli—	
Preludes in F and A flat.....	Chopin
Etudes, arpeggios, thirds.....	Chopin
Etudes, black notes, octaves.....	Chopin
Etude, Eclat de Rire.....	Rafalewski
	M. Rafalewski.
Italian cavatina, Una Voce poco fa.....	Rossini
Slumber song, Sleep Little Dove.....	Rafalewski
Bird song, Sing Sweet Bird.....	Ganz
	Lili Sharp.
Piano soli—	
Las Campanas del Noche.....	Schumann
Funeralles.....	Liszt
Minuetto.....	Bocherini
Bolero (Yo El Rey).....	Rafalewski
	M. Rafalewski.

Serenade.....Rafalewski  
Scena from Faust, Air de Bijoux (Jewel Song).....Gounod  
Lili Sharp.

Spanish duet, El Desdichado.....Saint-Saëns  
Lili Sharp and M. Rafalewski.

Piano solo, Rhapsodie No. 14.....Liszt  
M. Rafalewski.

Miss Sharp has studied with Marchesi in Paris, and her singing on this occasion, according to a Manila paper, was very artistic. She is a gold medalist (London) and has sung at the Kubelik concerts in London.

The concert at the Columbia Club last month was given by Miss Black. Among those present were Vice Governor Bewton W. Gilbert and John de Huss, superintendent of the schools in Manila.

### Alice Eldridge, American Pianist.

A slight, modest little girl, full of the charm of ingenuous youth, but playing with a noble maturity of tone and interpretation that would grace an artist of ripened powers, is the shortest and truest definition one can give of Alice Eldridge, the youthful Boston pianist, just returned from her European studies with Rudolph Ganz. Previous to her residence abroad Miss Eldridge studied with Rowena Noyes-Green, of Boston, to whom she feels greatly indebted for the solid fundamental training which has made much of her present extraordinary development possible.

All who have heard Miss Eldridge prognosticate a brilliant career for her, and this will undoubtedly be justified as soon as the preparations being actively made for her launching forth in this country reach the point which will allow of the plans being made public.

### Williams Admired in Richmond.

Evan Williams, the Welsh tenor soloist with a New York orchestra on its annual spring tour, is winning success in every city visited. The Richmond News Leader says:

With all the intense dramatic delivery for which he is noted Evan Williams sang his audience off its feet in his spirited number, "O Paradiso" from Meyerbeer's "L'Africaine." Mr. Williams has a rare voice, which he has no fear about using. His quality is smooth, while in diction it is hard to find his equal. It was not until he had given another encore that the program could proceed.

### Parlow and Herzberg in Canada.

The accompanying picture shows Kathleen Parlow, Max Herzberg, her piano accompanist, and Mr. Cooke, manager of the Canadian tour. Some additional press notices from Regina and Calgary give highly favorable opinions of Herzberg's playing:

The piano solos given by Max Herzberg were most enthusiastically received, the audience insisting upon an encore which this clever pianist kindly gave to the delight of all.—Regina Daily Province, April 2, 1912.

Too much praise cannot be bestowed on Max Herzberg, the piano soloist and accompanist. Mr. Herzberg is one of the best accom-

panists I have ever heard anywhere. His work is at all times subservient to the soloist and the violinist's success was without doubt owing in a great measure to his efforts at the piano. As a soloist Mr. Herzberg again shone ever brighter still. In his first number, a reverie by that man of marvelous harmonics, Edward Strauss, the pianist gave promise of the better things to come. The little "Valse Poupée" of Poldini was simply delicious in its very daintiness, and the well known polonaise of Chopin was nobly given. That Mr. Herzberg is a composer of great merit was conclusively shown when, in response to an exceedingly warm encore he gave a composition of his own—No. 4 of a set of twelve preludes—a charming thing that met with well deserved appreciation from his hearers. Almost perfect pedaling, alertness and great precision of attack are some of the qualities that make Mr. Herzberg's performances particularly notable.—Regina Leader, April 2, 1912.

The accompanist, Max Herzberg, contributed a group of piano solos which illustrated his ability. His selections were "Reverie" by



KATHLEEN PARLOW, A COOKE (MANAGER OF TOUR) AND MAX HERZBERG ON STEPS OF HOTEL EMPRESS, VICTORIA, B. C.

Richard Strauss: "Doll's Waltz," by Poldini, and Chopin's C sharp minor polonaise.—Calgary News Telegram, March 18, 1912.

Max Herzberg presided at the piano and his accompaniments were most sympathetic and in good taste, while his piano solos, "Reverie," by Richard Strauss; "Doll's Waltz," by Poldini, and Chopin's C sharp minor polonaise gave him an opportunity to display his excellent talents as a virtuoso.—Calgary Morning Albertan, March 18, 1912.

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# PHILADELPHIA

PHILADELPHIA, Pa., April 19, 1912.

Frederick E. Hahn, violinist, director of the Hahn String Quartet and the Hahn School of Violin Playing, gave a recital in Witherspoon Hall on Friday evening, April 19. This was the first recital Mr. Hahn has given locally in many years and the large and enthusiastic audience was a gratifying testimony of welcome to him. Mr. Hahn is so well known that detailed comment is unnecessary, and suffice it to say that his playing of the given program was characterized by all his old time skill of technic, finished style and sympathetic interpretation. His own five compositions were charming. Gregory Kannerstein was the assisting artist, and the program was as follows: Sonata in C minor, for piano and violin, Grieg; "Symphonie Espagnole," Lalo; adagio, Spohr; "Hungarian Dance," Brahms; nocturne, Chopin; "Elfentanz," Popper-Halir; "Mon Desir," "Menuet," "Chant Sans Paroles," mazurka (Ripogonus), Frederick Hahn; aria, Bach-Wilhelmj; "Humoresque," Dvorák; "Danse-Tzigane," Nachez.

The Eurydice Chorus, a club of women singers, gave its second subscription concert in Horticultural Hall, Thursday evening, April 18. The chorus is under the direction of Horatio Parker. The soloists for last evening were Mrs. L. Jay Hammond, Mrs. Albert M. Rihl and Mrs. John Holt, sopranos and Noah Swayne, bass.

Martha Why, pupil of Harold Nason, gave, under the auspices of the Leschetizky School of Piano Playing, an invitation recital in the Acorn Club, Tuesday afternoon, April 16. Miss Why is a conscientious and talented pianist and her rendering of the program was finished in style and artistic interpretation. The following selections were played:

Capriccio Brillante, op. 22.....Mendelssohn  
(With orchestral part on second piano.)  
Sonata, op. 27, No. 2.....Beethoven  
Romance in F sharp.....Schumann  
Novellette, No. 7.....Schumann  
Andante, Spianato, op. 22.....Chopin  
Fantasie Impromptu, op. 66.....Chopin  
Jeu des Ondes.....Leschetizky  
En Bateau.....Debussy  
Magic Fire music from the Valkyrie.....Wagner  
Barcarolle from the Tales of Hoffmann.....Moszkowski  
Hungarian Rhapsodie, No. 14.....Liszt

The Matinee Musical Club Chorus gave its spring concert in Witherspoon Hall on Tuesday evening, April 16. This is always the climax of the club's programs of the year and this again demonstrated the ability of the chairman of the music committee, Mrs. F. W. Abbott, to arrange an interesting one, and also revealed the efficient training of the chorus by Helen Pulaski Innes. The chorus is composed of sixty women's voices, many of

whom have professional attainments, so that the ensemble is particularly good. Mrs. Innes is an inspiring leader, and the work of the chorus is characterized by delicate phrasing, unity of attack and intelligent interpretations. Special mention should be made of the singing of the lighter numbers. An interesting feature of the evening was the presentation of the prize competition medal for the club motto to Louise de Ginter by the president, Mrs. C. C. Collins. The composition was so well received that it was sung the second time. The program was as follows:

Chorus, In Spring.....Bargiel  
Chorus, Salut d'Amour.....Elgar  
Piano soli—  
Etude, op. 25, No. 3.....Chopin  
En Bateau.....Debussy  
Etude de Concert.....MacDowell  
Mrs. William B. Mount.  
Chorus, The Death of Joan of Arc.....Bemberg  
Marie Loughney, soloist.  
Presentation of medal to winner of club motto contest.  
Cello soli—  
Ballade.....Friml  
Vito.....Popper  
Bertrand Austin.  
Chorus—  
'Twas April.....Nevin  
Spring Beauties.....Chadwick  
Piano solo, Waldesrauschen.....Liszt  
Mrs. William B. Mount.  
Chorus, The Slave's Dream.....H. A. Matthews  
A cantata for women's voices and soloist.  
Edna Raughter, soprano.

One of the most interesting events of the week was the concert given by the chorus of the Pennsylvania Institution for the Blind in Horticultural Hall, on Tuesday evening, April 16. There was a large audience. Russel King Miller is director of the chorus, and the assisting soloists were Mrs. Russel King Miller, contralto, and Mr. Douy, tenor. Members of the Philadelphia Orchestra accompanied the chorus.

The recital tonight by Gustav Bien, in Griffith Hall, promises to be a most interesting musical event, and his program will be:

Fantasia Cromatica e Fuga.....Bach-Bulow  
Sonata, op. 14, No. 1.....Beethoven  
Romance.....Schelling  
Etincelles.....Moszkowski  
Etude de Concert.....Bien  
Five Etudes.....Chopin  
Nocturne, op. 9.....Chopin  
Etude de Concert, F minor.....Liszt

Helen Pulaski Innes is manager.

Mauritz Leefson, pianist, and Henry Such, violinist, gave the second of their Beethoven evenings on Wednesday

evening, April 17, in the Orpheus Clubrooms. Their program was as follows, and Robert Schurig, baritone, was the assisting artist: Op. 24, F major; op. 30, No. 1, A major; "Mignon," "Marmotte," "Neue Liebe, Neues Leben," op. 30, No. 2, C minor.

William Hattan Green's piano pupils gave a recital at the Acorn Club on Thursday afternoon, April 18. The program was as follows:

Menuet a l'Antique, op. 14, No. 1.....Paderewski  
Isabel Gest.  
Camellia.....You  
Theodora Little.  
Duo, Valse from Suite, op. 15.....Arensky  
Frances E. Shields, Lavinia Gertrude King.  
Prelude in F, op. 28, No. 23.....Chopin  
Capriccio, op. 40, No. 6.....Bruno Oscar Klein  
Irene S. Walbert.  
Etude de Concert in D flat.....Liszt  
Helen Smith Brooks.  
Sonata in E minor, op. 90 (first movement).....Beethoven  
Humoreske.....Willette Wilbourn  
Arabesque, No. 2.....Debussy  
Willette Wilbourn.  
Fantasie Impromptu, op. 66.....Chopin  
Valse in E, op. 34, No. 1.....Moszkowski  
Lavinia Gertrude King.  
Rhapsody in B minor, op. 79, No. 1.....Brahms  
Virginia Curtis Hawley.  
Concerto in A minor, op. 53 (first movement).....Schumann  
Ruth S. Grim.  
Orchestral part arranged for second piano played by  
Henry Lowry Lukens.  
Romance Sans Paroles.....Saint-Saens  
Harry L. Clouser.  
Valse Chromatique, op. 88.....Godard  
Martha D. Young.

Invitations are issued to a musical lecture by G. C. Ashton Johnson at the home of Mr. and Mrs. Henry la Barre Jayne, 1035 Spruce street, Monday afternoon, April 22.

## CALENDAR FOR THE WEEK

Piano recital—Willette Wilbourn, Bellevue-Stratford, Tuesday, April 23.  
Opera—"Martha," Academy of Music, April 25. Mmes. Clayton, Schaeffer, M. McGlynn, Sullivan, Hotz, Cuzner; musical director, Siegfried Behrens.  
Recital—Emil Simon, violoncellist; Julius Leefson, pianist. Griffith Hall, Friday evening, April 26.  
Concert—Treble Clef Club, Horticultural Hall, Friday evening, April 26. Musical director, S. L. Herrmann; soloists, Frank M. Conly, bass; Henry Gurney.

JENNIE LAMSON.

## Concert Direction Hanson at Cincinnati Festival.

During the week of the Cincinnati music festival, May 7, 8, 9, 10 and 11, the Concert Direction M. H. Hanson, of New York, will have headquarters at the Hotel Sinton. Those in attendance will be Mrs. Herman Lewis, F. E. Edwards (the Cincinnati representative), and M. H. Hanson.

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# BOSTON

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86 GAINSBORO STREET,  
BOSTON, MASS., April 20, 1912

The magic name of Vladimir de Pachmann was the magnet which drew a vast audience to Symphony Hall on the afternoon of April 14, when he played for his farewell recital in this country a program consisting of pieces by Chopin, Verdi, Liszt, Bach, Saint-Saens, Mendelssohn and Schumann. Absolutely individual and unique in his playing and personality Mr. de Pachmann has always been held in the warmest regard by all lovers of rarely beautiful tone, of exquisite phrasing and musical sensitiveness in piano playing. Very characteristic and applicable to the pianist's own artistry was his remark to the audience at the close of his rendering of Chopin's mazurka, when he said: "You should sing on the piano, instead of play; it is so beautiful; of playing we have so much." Only too true, and therefore it is with deep regret that music lovers the country over bid farewell to Vladimir de Pachmann, marvelous exponent of the pianistic art of song.

Three resignations of members of the Boston Symphony Orchestra to take effect at the end of the present season are: Mr. Sautet, oboe and English horn player, who has been with the organization since Wilhelm Gericke's first term as conductor; Mr. Fox, the veteran flutist, and Mr. Schumann, of the octet of horns, one of the original members of the orchestra.

M. H. Hanson, of New York, and his assistant, William Cloudman, were visitors in Boston last week on managerial projects bent.

Susan Darlington Pierce, a very successful teacher of Pomona, Cal., with a large class of pupils recruited from many of the surrounding towns and cities, even as far as Los Angeles, shows plainly in her success as a teacher, the results of her own study with Madame de Berg-Lofgren, of Boston, whose splendid method of vocal instruction is recognized everywhere by musical people.

That the instantaneous appeal of Charles Wakefield Cadman's music is not confined to this country alone is evidenced by a note received from Pauline Donnan, American soprano, now in Brussels, who sang the composer's "Sayonara" in costume at the American Legation before a most interested and enthusiastic audience. Miss Donnan also sang the "Four American Indian Songs" and the "Sayonara" at a matinee where the audience comprised most of the foreign Ministers in Brussels, and as a result was immediately invited to repeat the same program at the Persian Legation a few days later.

A song recital by Elizabeth Mulcahy, whose lovely soprano voice and artistic manner of singing are a product

of Clara E. Munger's studio, was given in the music room of the Hotel Lafayette, Portland, Me., before a large and distinguished audience.

Ambrose Thomas' "Mignon" was the second attraction given by the Aborn English Grand Opera Company at the Boston Opera House, with Louise le Baron in the title part scoring a distinct success.

With a list of thirty pupils now actively appearing before the public in church and concert work, Frederick N. Waterman's success as a vocal teacher can be judged by actual results. Among those occupying positions in



Studio of  
Frederick N. Waterman, Baritone  
177 Huntington Ave. Boston, Mass.

churches of Boston and vicinity are: Helen M. Pingree, contralto, singing in Milton; Ida Keay, contralto, Medford; Leonora Pitcher, contralto, Brookline; Sarah Alston, soprano, Chelsea; A. Morris, tenor, Needham; Frances Cavanaugh, soprano, Newton; Marian Priestly, soprano, Sharon; Florence Donovan, soprano, Saxonville, while Ralph Rice, baritone, of Grand Junction, Col., and Ella Mayfield Howell, contralto, of Creede, Col., are both making names for themselves as church and concert singers in their home State. Prominent among the professional pupils of Mr. Waterman are: Elizabeth Cunningham, soprano, of the Boston Opera Company, season 1911-1912; Lucile Landars, soprano, with the Boston Opera Company, season 1912-13; Grace Dixon Waugh, contralto, with the Western Lyceum Bureau, 1912-13, and Marian Priestly, first soprano; Lillian Findlay, second soprano; Ray la Favour, second alto, and Leonora Pitcher, first alto, comprising the New Century Ladies' Quartet, of Boston. Another promising pupil of Mr. Waterman is Robert Holding, bass, brother of Franklin E. Holding, violinist, who has already won musical recognition as a member of the Brown University Glee Club and Quartet.

The third Sunday afternoon of chamber music given by Mr. and Mrs. Anton Witek at their studio home, Hotel Ilkely, Huntington avenue, took place April 21 before a

large gathering of prominent musicians and friends of the artist pair. A masterly rendering of Beethoven's A major sonata for piano and violoncello by Mrs. Witek and Heinrich Warnke opened the program, followed by the novelty of the afternoon, a sonata for piano and violin by Christian Kriens. This work played by Mr. and Mrs. Witek proved to be most fascinating with its strange rhythms and beautiful haunting melody, and called forth much enthusiasm both for its content and rendering. The Schumann E flat major quartet, for piano, violin, viola and violoncello, played by Mrs. Witek and Messrs. Witek, Ferir and Warnke, closed the program.

The second concert given by the Musical Art Society, of Springfield, Mass., Arthur H. Turner, director, took place at Trinity Church, April 17, with Irene Shagnon as solo pianist, Josephine Floyd, soprano, and George Dowd, bass, while James H. Wakelin presided at the organ. The orchestral share of the program included the "Coriolan" overture of Beethoven and the "Valse Triste" and "Finlandia Tone Poem" by Sibelius, while the chorus sang "My Love Is Fair" of Leslie, "My Love Dwelt in a Northern Land," Elgar, "If Doughty Deeds," Matthews, "Wings of Dove," Brockway, and "Hymn of Trust," by Edward Broome, to the accompaniment of orchestra and organ. Miss Chagnon played the Rubinstein D minor concerto "with dash and finish," as one of the local dailies had it. Altogether, however, the effort of the entire society was thoroughly praiseworthy in every particular, and Mr. Turner may well feel proud of this choral body which he has succeeded in placing on such a strong artistic and financial basis, that the concerts given by the Musical Art Society have a distinct meaning not alone in Springfield and vicinity but throughout that entire section of the country.

Two pupils of the Hubbard studios who show the results of their excellent training are Elizabeth McNamara, soprano, whose recent appearances in "The Messiah" at New Bedford, Mass., and in song recital at Milford, Mass.,

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earned her well deserved praise, and Anna Cambridge, soprano, who substituted for Caroline Hooker, another talented Hubbard pupil, at a concert in Newburyport, Mass.

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For the twenty-second rehearsal and concert of the Boston Symphony Orchestra, April 19 and 20, the following program was rendered with Sylvain Noack, second concertmaster of the orchestra, as soloist: Overture to "The Magic Flute," Mozart; concerto for violin, No. 4, D major, Mozart; "Four Character Pieces," Föbte; "Villon," symphonic poem, No. 6, Wallace; "In a Summer Garden," Delius; prelude to "The Mastersingers," Wagner. Of particular interest at these concerts were the compositions of Messrs. Foote, Wallace and Delius played here for the first time. Mr. Foote's four short musical impressions, inspired by parts of "Omar Khayyam," contained the requisite Oriental flavor and imaginativeness, while Delius' "In a Summer Garden" proved a most charming bit of inspiration, but it was William Wallace's "Villon" that aroused the most vital interest by reason of its originality of thought and distinctive musical expression. For the rest Mr. Noack displayed in his playing of the Mozart concerto the beauty and purity of tone, and fine musical taste we have come to expect from this gifted artist.

BLANCHE FREEDMAN.

#### SOUTH ATLANTIC STATES MUSIC FESTIVAL.

The South Atlantic States Music Festival opens today (April 24), in the Converse College Auditorium, at Spartanburg, S. C. Arthur L. Macher is the director of the festival, which will continue Thursday, April 25, and Friday, April 26. The solo artists are: Jeanne Jomelli, soprano; Gertrude Rennyson, soprano; Corinne Welsh, soprano; Ellison van Hoose, tenor; Paul Althouse, tenor; Albert Janpolski, baritone, and Mary Garden and George Hamlin, of the Philadelphia-Chicago Grand Opera Company.

The New York Symphony Orchestra and the Converse College Choral Society of 200 voices will assist the eminent soloists in the following programs:

##### WEDNESDAY EVENING, APRIL 24.

Faust .....Gounod.

With the following cast:

Marguerite .....Jeanne Jomelli  
Martha .....Corinne Welsh  
Faust .....Ellison van Hoose  
Valentine .....Albert Janpolski  
Mephistopheles .....Arthur Middleton

##### THURSDAY AFTERNOON, APRIL 25.

Symphony No. 2 .....Johannes Brahms  
Air from Jeanne d'Arc .....Tchaikowsky  
Corinne Welsh and Orchestra.

Polonaise for string orchestra .....Beethoven  
Prelude to Third Act of Lohengrin .....Wagner  
Finale from Scheherazade suite .....Rimsky-Korsakoff

##### THURSDAY EVENING, APRIL 25.

The Golden Legend .....Sullivan

With the following cast:

Elsie .....Gertrude Rennyson  
Ursula .....Corinne Welsh  
Prince Henry .....Paul Althouse  
Lucifer .....Arthur Middleton

##### FRIDAY AFTERNOON, APRIL 26.

Symphony from the New World .....Dvorak  
Aria from La Juive .....Halévy  
Gertrude Rennyson and Orchestra.

Three Miniatures .....Fibich  
(Arranged for strings by Victor Kolar.)

Dich theure Halle (Tannhäuser) .....Wagner  
Miss Rennyson and Orchestra.

March, Pomp and Circumstance .....Elgar  
Waltz, Rose from the South .....Johann Strauss

##### FRIDAY EVENING, APRIL 26.

Overture, Sakuntala .....Karl Goldmark  
Siegmund's Spring Song (Die Walküre) .....Wagner  
Mr. Hamlin and Orchestra.

Barcarolle, A Night in Lisbon .....Saint-Saëns  
Aria from Louise .....Chapier  
Miss Garden and Orchestra.

Intermezzo from The Jewels of the Madonna .....Wolf-Ferrari  
Am Stillen Herd (Die Meistersinger) .....Wagner  
Fanget An (Die Meistersinger) .....Wagner  
Mr. Hamlin and Orchestra.

Salome's air from Herodiade .....Maasenet  
Miss Garden and Orchestra.

Intermezzo from second suite .....Moszkowski

Group of songs—  
Spring Song .....George Hue  
Mimi's song from La Bohème .....Puccini  
Viennese song .....Bemberg  
Miss Garden.

March Slav .....Tchaikowsky

Mary Hart Law, pianist, and Myrtal C. Palmer, organist, connected with the music department of Converse College, will assist in the music feasts for the three days.

The festival book, a volume of forty pages, gives much information and, above all, shows that this section of the South is doing its share toward the advancement of music in America.

Giulio Gatti-Casazza was presented on Saturday afternoon with a loving cup on the part of the stage hands of the Metropolitan Opera House. Later he was presented with a schedule of augmented prices on the part of the Musical Union.—New York Morning Telegraph.

#### American Quartet Under New York Management.

With the foregoing announcement, indicating a wider field for its artistic activities during the coming season, a few words regarding the personnel and history of the American String Quartet will not be amiss.

Organized and sponsored by Charles Martin Loeffler, the eminent violinist and composer of Boston, Mass., the American String Quartet, now in its fourth season, comprises the following members, all of whom either studied or coached with Mr. Loeffler: Gertrude Marshall, first violin; Evelyn Street, second violin; Adeline Packard, viola, and Susan Lord Brandegee, violoncello.

From the very beginning, although starting out modestly, this quartet has met with remarkable success, due to individual merits as artists, invaluable coaching with Mr. Loeffler, which the members continue throughout the summer, the varied programs and extensive repertory of modern music as well as the classics, and the quartet's perfect harmony of purpose. Although Boston is its home city, and it has appeared there several times at Miss Terry's concert series given at Fenway Court, at recitals in Jordan and Steinert Halls and in private musicales, as well as at schools and colleges all through New England, the quartet's activities have not been confined to Boston's



AMERICAN STRING QUARTET.

vicinity, since for the past two seasons New York, Montreal, Toronto and various Southern cities have also heard and admired its artistic work, while for the coming season extensive plans are being made for it by Walter R. Anderson, of New York, who is to be the quartet's exclusive manager in the future.

Resulting from these successful appearances, are the appended opinions of the press in different cities:

The members play with understanding, a direct community of purpose, and no little homogeneity of feeling, but is all made clear by good technical skill and a nice sense of tonal values. The four musicians also commanded interest for their individual merits. These stood forth in a degree of artistic excellence somewhat unusual in ensemble performers.—New York Sun, March 24, 1911.

The players have evidently been well trained in ensemble, and they, as individuals, are fitted for the task. The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality. There was no timidity either in the general conception of the works chosen or in the interpretation. There was a true ensemble that was not merely a first violinist and three accompanists. The leader, Miss Marshall, has a fine and agreeable tone and marked musical intelligence. The performance of Debussy's fantastic and beautiful quartet was illuminative and poet c. It would have reflected credit on chamber clubs of older years and greater reputation, for these women caught the spirit of Debussy and were true interpreters.—Boston Herald, March 12, 1909.

Throughout they showed a pure tone, and a clear idea of what the broad outlines of the music meant, apart from their own particular part which made the ensemble something to be remembered. Each member of the company proved herself a finished artist, the work of the cello and viola being especially notable for breadth of tone and carefully consonant harmony with other strings.—Montreal Gazette, January 20, 1912.

#### David Hochstein in Rochester.

ROCHESTER, N. Y., April 20, 1912.

Rochester is to be the only city in America this year to enjoy a concert by the distinguished young violinist, David Hochstein, who has just closed a season of brilliant recitals in Europe. He is in America on a month's visit at his home, after a long period of study and concertizing abroad.

Five years ago Hochstein came to New York to study with Alois Trnka in preparation for his later work with Sevcik. In 1909 he entered the Meisterschule at the Vienna Royal Imperial Conservatory, and within two months he was indisputably the head of an unusually brilliant class. At the end of the term the directors presented him with the violin scholarship, breaking for the first time the precedent of granting it only to native Austrians; further, upon his graduation, Hochstein captured all three leading prizes open to the violin class—the coveted Staats diploma, the Government purse and a Bregenz violin.

One of the artist's most notable and telling appearances was at the Sevcik orchestral concert in London on December 12, when he played the Beethoven concerto and

the Paganini D major concerto, under the baton of the great teacher himself. The London Times said of Hochstein's playing, after a second recital, as follows:

His clear clinging tone was most effective in Max Bruch's concerto, op. 44, and two things stood out in his treatment of Bach's sonata: his vigorous playing of the fugue, in which all the parts were remarkably clear, and his clever use of the point of the bow in the finale, by which he produced an unusually brilliant quality of tone in rapid passages.

The Musical News adds:

In Wieniawski's polonaise and Elgar's captivating "La Capricieuse," the artist displayed his fluency and his appreciation of the piquant. An especially charming number was a transcription of Chopin's nocturne No. 8, played with conspicuous beauty of tone and tender expressiveness.

Hochstein's several Vienna recitals only repeated this impression. The Theater und Kunst, "thanks Herrn Hochstein for an evening of exquisite pleasure," and adds:

The technique of the young artist is wonderfully used, for by its very unobtrusiveness it is most tellingly displayed; and with his instinct for tone, Hochstein satisfies completely one's desire for passion or for restraint. In fact, we are at a loss to recall in another musician so true a combination of exhilaration and depth. Herr Hochstein captivates his audience.

The violinist's last European appearance was in Vienna with the Konzertverein Orchestra, on March 3, when he played the Beethoven concerto, D major, with his own cadenza, winning a double ovation as virtuoso and composer.

Early in June Hochstein sails for Germany, to prepare for a two years' engagement under the baton of Felix Weingartner.

The Rochester concert will take place on April 30, at Convention Hall. The program follows:

Sonata .....	Nardini
Sonata (for violin alone) .....	Bach
Concerto .....	Tchaikowsky
Ave Maria .....	Schubert
Scherzo .....	Bittersdorf
Zwei Wiener Walzer .....	Kreisler
Capricci .....	Paganini

#### THE CINCINNATI FESTIVAL.

The extensive scale on which the performances of the present Cincinnati May Festival, to be held from May 7 to 11, are given, may be gleaned from the varied sources drawn upon to produce the festival works. To begin with there is the fine chorus composed of 350 voices, carefully selected, which has been under the personal direction of Frank van der Stucken for three months last year and for the past five months of this year. The chorus appears at every one of the four evening performances, and its enormous task is evident from the fact that the choral works to be given are Mendelssohn's "Elijah," César Franck's "The Beatitudes," Wolf-Ferrari's "The New Life," the Berlioz "Requiem," and scenes from "Meistersinger."

In addition to the foregoing there will be a solo chorus of forty professional voices, which will be used in the "Elijah" and "The Beatitudes." This chorus is composed of Cincinnati's foremost church soloists, thus forming a choir of unusual beauty.

Aiding this large body there will be the children's choir, composed of 700 boys and girls, who will not only sing on Friday night in the Benoit cantata and the choral finale in Van der Stucken's "Pax Triumphans," but will also sing the "Magnificat" in the performance of the "Dante" symphony of Liszt, which will be given on Thursday afternoon, while 300 boys will also assist in the performance of "The New Life" on Friday evening.

The Theodore Thomas Orchestra of 100 musicians, which will be further augmented for the Berlioz "Requiem," will again be the orchestral feature of the festival. Frederick A. Stock, associate conductor, will direct the two matinee performances.

The soloists, represented by such names as Galski, Schumann-Heink, Bonci, Riccardo Martin, Whitehill, Corinne Rider-Kelsey, Christine Miller, Witherspoon, Van Hoose, Antoinette Werner-West, Douglas Powell and Tom Daniel, need no further mention in view of their splendid world wide reputation.

#### Hutcheson Plays to Packed Houses.

WASHINGTON, D. C., April 18, 1912.

Ernest Hutcheson has just given the last of a series of three recitals with which he has delighted Washington audiences this spring.

The Washington Post thus comments on the event:

Ernest Hutcheson gave the last of three piano recitals at the Playhouse yesterday morning when he aroused the greatest enthusiasm from one of the most cultured audiences which packed the theater to its capacity. Particularly beautiful was his Liszt group. And no less beautiful was his group of Wagner. He does no "ranting," gives an exquisite tone, the most limpid, pearly scales, and clean, massive chords.

Mrs. Taft was among those present.

Richard Singer played Sindino's D flat piano concerto at a Hamburg symphony concert recently.

## LOUIS PERSINGER'S ROMANTIC CAREER.

The story of Louis Persinger, the young American violin virtuoso, who, aiming at the very highest, courageously went forth to conquer the critics of Europe, reads like romance. From the beginning, his musical education was catholic and comprehensive. The German, Belgian, Russian and French schools have, in turn, contributed to his artistic development. When a lad of twelve, Persinger showed such remarkable ability for the violin that he was taken to Leipsic, where he received several years of conscientious training under the well known pedagogue, Hans Becker. Nothing could have been better than this thorough, German foundation upon which to build a brilliant career.

It was at the close of this period that Louis Persinger had the opportunity of hearing Ysaye. This experience marked an epoch in his life. Only one desire now possessed him—to play for Ysaye, and perhaps, if the master thought him worthy, to study with him.

With the courage born of this high hope, the boy, consulting no one, took his violin to the hotel and sent up a modest request for an interview. The master granted it, and Persinger played for Ysaye.

Genius is quick to recognize genius, and Ysaye, perceiving the possibilities in the boy's work, exclaimed with delight that he would teach him without charge, if he cared to come to Brussels.

This generous offer led to a most productive term of study, covering nearly three years, during which time Persinger was given unstintingly of the time and genius of his master, and was chosen concertmaster of Ysaye's former orchestra besides making numerous successful solo appearances in Brussels and neighboring cities.

Ysaye and his family are accustomed to spend their summers in Godinne, a seaside resort near Brussels, and it is here that violinists from all over the world flock early in June, in the hope of obtaining a few lessons.

One summer, when Ysaye was exhausted after a long season of concertizing, he refused all pupils except Persinger and another gifted youngster. As usual, violinists came by the score to beg for lessons, but Ysaye was obdurate—he was tired and needed a rest and was not teaching that summer. One well known soloist had come all the way from England, and wept with disappointment when the master refused to give her even one lesson. She looked pointedly at Persinger, who happened to be in the room at the time, violin in hand, but Ysaye blandly repeated that he was not teaching. A concertmaster of a great Russian orchestra was turned away with equal bluntness. He was persevering, however, and hung around the grounds for weeks, picking up dead leaves from the tennis court, and performing other useful acts calculated to melt the master's heart! At last, Ysaye called him in, laughingly, and told him he would give him one lesson if he would then be contented to go back home.

Persinger, however, had regular lessons all summer, and when they parted, the master wrote of him that he was now a virtuoso of high rank, and one of the best pupils he had ever had.

Persinger's appointment as concertmaster of the Vaux Hall Orchestra, in Brussels, had, in the meantime, at-

tracted widespread attention throughout Europe, and then came offers to fill the same post with other orchestras. He finally accepted an invitation from the Blüthner Orchestra, in Berlin, and went there to begin his duties.

At this time, a commission of several men had been sent to Berlin from the Royal Conservatory of Music in Canada to select the finest violinist obtainable for the



LOUIS PERSINGER.

At the Convento San Carlo Frascati (near Rome).

head of the violin department. These gentlemen heard Persinger play and were so impressed by his skill and musicianship that they immediately made him a most tempting offer to return with them. This he did, after securing his release from the Blüthner Orchestra. He spent one season in Canada, teaching and making many important concert appearances throughout the Dominion.

Always looking up to the ideal, however, and never satisfied with present attainments, young Persinger now determined to return to Europe and perfect his concert programs before beginning his real career as violin virtuoso.

The Russian element here influenced his artistic development, in the rugged personality of Michael Press, with whom Persinger coached for an entire season.

In addition, two profitable summers with Jacques Thibaud made the young violinist feel that he was ready, at last, to make his debut. This event occurred in the German capital barely two years ago, and attracted genuine interest and enthusiastic comment both from public and press. At each successive appearance in Berlin and other Continental cities the critics never failed to be on hand in

full force, for here was a young artist of high ideals and unquestioned genius, who gave promise of reaching the topmost pinnacle of his art. He was worth watching.

Since his debut, Persinger's development, both musically and intellectually, has been amazing, and that he has succeeded and has realized his lofty ambition is now a matter of history. The critics of the Old World agree in calling him a virtuoso of the highest rank, and praise in warmest terms his "noble singing tone, of tender and delicious quality, his brilliant technic of crystalline purity, the distinguished elegance of his style and interpretations, and the sensitive beauty of his musical nature." Dr. Otto Neitzel, perhaps the most honored and most feared critic of them all, even stands out boldly and calls him "a new-born Ysaye."

His success with his audiences has become proverbial, and of sensational character. Insistent demands for further encores at the close of a program often force the management to turn out the lights, in order to make the enthusiastic crowds disperse. Recently, after a brilliant success in Frankfurt, the entire audience pressed around the entrance of the concert hall to watch the young artist depart. Policemen had to clear a path to his carriage, and as he passed through the men took off their hats and stood with bared heads to show him homage, while the women waved their handkerchiefs, and excited cries of "Bravo, bravo!" filled the air.

Possibly, one of the most flattering proofs of Mr. Persinger's popularity is the much coveted honor of an invitation to play in an exclusive concert tendered the royalty of Saxony by a baroness famous for her distinguished salon. Only the greatest artists are engaged for this concert, which is an annual event in Dresden.

Engagements in the leading capitals and musical centers of Europe and England are giving Mr. Persinger a busy season, after which he sails for America to undertake his first American tour under the management of M. H. Hanson.

Persistent rumors of the young man's unprecedented triumphs in Europe have aroused this country to an unusual pitch of interest. It seems that, at last, America has produced a truly great violinist. That his remarkable European success will be duplicated—and even exceeded—in his own land seems to be a matter of easy conjecture.

### Anna Case's Program at White House.

The following program was sung by Anna Case, the charming lyric soprano of the Metropolitan Opera Company, at the musicale given by President and Mrs. Taft at the White House Friday evening, April 19, before a very distinguished audience of the capital's most noted people. Miss Case won a brilliant success, her lovely personality, beautiful voice and artistic singing making a deep impression on those present:

Ich möchte schweben über Thal und Hügel.....Sjögren  
In April .....Spross  
The Silver Ring.....Chaminade  
Spring .....Henschel  
Sans Amour .....Chaminade  
E tanto e e periol chio ti lasci.....Wolf-Ferrari  
Un verde praticello senza pianti.....Wolf-Ferrari  
Ah, Love, But a Day.....Beach

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## Sawyer Artists Appear at Huge Charity Concert.

During a week of appalling tragedy, it seems fitting that the only form of amusement should be a concert or entertainment for charity. Such an event took place in the gold and white ball room of the Hotel Plaza, New York, Thursday morning, April 18. It was a concert for the benefit of the New York Home for Convalescents, which is located at 433 East 118th street. Three artists, under the management of Antonia Sawyer, united in the program; they were Gertrude Claire Duffey, a charming soprano; Cecile Ayres, a gifted pianist, and Franklin Holding, an equally gifted violinist. All three are Americans, and their American audience was proud of their achievements.

The music for the morning, presented to a distinguished company, included the appended numbers:

Gavotte .....	Bac-Saint-Saëns
Melodie .....	Gluck-Sgambati
Gavotte .....	Gluck-Brahms
Cecile Ayres.	
Introduction and Rondo Capriccioso .....	Saint-Saëns
Franklin Holding.	
Voi che sapete .....	Mozart
Come .....	d'Hardelet
Gertrude Claire Duffey.	
Prelude, F sharp minor .....	Chopin
Etude, F minor .....	Liszt
Toccata .....	Leschetizky
Miss Ayres.	
Ave Maria .....	Gounod
Elegie .....	Massenet
Les yeux clos .....	Massenet
Miss Duffey.	
Violin obligato by Mr. Holding.	
Reflets dans l'eau .....	Debussy
Jardines sous la Pluie .....	Debussy
Toccata .....	Saint-Saëns
Miss Ayres.	
Ave Maria .....	Schubert
Romanza Andaluza .....	Sarasate
Scherzo Tarantelle .....	Wieniawski
Mr. Holding.	
Bell Song from Lakme .....	Delibes
Miss Duffey.	

Miss Ayres, who quite recently made her New York debut with the New York Symphony Orchestra, revealed again on this occasion that she is a young artist who is certain to win the public by her personality as by her musical powers. She shows above all the result of excellent training, but all the teachers in Christendom could not make a Cecile Ayres unless there was a Cecile Ayres personality to work on. That is something for pupils (who go abroad to study with great masters) to think about. The years she spent in Europe were spent to noble purpose. Miss Ayres' numbers afforded that infinite variety which knows no weariness, and that, too, is something for pianists to think about.

Franklin Holding's performance of the dramatic "Introduction and Rondo Capriccioso," by Saint-Saëns, at once impressed his listeners by its fluent technic and the expression which indicate Holding has given the composition deep thought. When so young a violinist succeeds in doing what Mr. Holding did last Thursday morning he has, without a doubt, won a public for himself. Holding's tone is rich, big and soulful, and whatever he plays bears the stamp of that sincerity which springs from a mind entertaining no trivial matters. In the group of solos, Holding did more to disclose the feeling that emanates from the true artist.

Gertrude Claire Duffey could not have chosen better arias and songs than she did, and lovely indeed was her singing of the legato air, "Voi che sapete," from Mozart's beautiful opera, "The Marriage of Figaro." Her French songs were delightful and greatly pleased the body of cultured women, who applauded the young soprano. The "Bell Song," from "Lakmé," which makes such demands upon the skill of a vocalist, was rendered with sweetness and facility that was a joy to ears and eyes. Purity of French diction, correct tone emission and polished style, characterizes Miss Duffey's singing. No wonder she is popular with many clubs and society women. She sings beautifully and looks like a belle.

Max Herzberg played wonderful accompaniments for Mr. Holding; this pianist has a command of the keyboard and that insight and sympathy with soloists that lifts his share of performance to a high level. This accounts for Herzberg's success after only a few seasons

in New York. Maurice la Farge, formerly of Paris, played the accompaniments for Miss Duffey.

The concert was given under the patronage of the following women: Mrs. P. Hackley Barhydt, Mrs. George Stephenson Bixby, Mrs. S. Milford Blatchford, Mrs. J. J. Blodgett, Mrs. William Brookfield, Margaret Buchanan, Mrs. Walter Lester Carr, Mrs. William H. Coe, Mrs. Stuart Crockett, Mrs. J. Heron Crossman, Mrs. J. V. Dayton, Martha Treat Douglass, Mrs. Charles Douglass, Mrs. Orange Ferriss, Mrs. Eugene Frayer, Mrs. William E. Fuller, Mrs. Francis P. Fernald, Comtesse de Garner des Garets, Mrs. Walter Geer, Mrs. Percy Goodsell, Mrs. George H. Gould, Mrs. Horace Green, Mrs. George A. Hearn, Mrs. John W. Herbert, Louise Hood, Mrs. Joseph C. Jackson, Mrs. Livingston Jones, Mrs. James Duane Livingston, Mrs. Frank E. Megrue, Mrs. W. McConihe, Mrs. Charles Churchill Murphy, Mrs. Russell William More, Helen D. Nelson, Mrs. Charles Orvis, Anne Harris Patten, Mrs. William R. Peters, Mrs. James E. Pope, Mrs. Parmalee Prentice, Mrs. J. T. Pultz, Mrs. Whitelaw Reid, Mrs. Bradford Rhodes, Miss Ruthrauff, Mrs. Charles D. Sabin, Mrs. Julius H. Seymour, Mrs. William Gerry Slade, Mrs. Montgomery Schuyler, Mrs. George Wilson Smith, Mrs. Walter E. Smith, Mrs. John S. Sutphen, Jr., Mrs. Ellis M. Treat, Mrs. Charles R. Treat, Mrs. H. C. van Auken, Mary Van Buren Vanderpoel, Mrs. James H. van Nostrand, Mrs. W. Edward Vermilye, Kathryn K. Viele, Mrs. Charles D. Ward, Mrs. George E. Weed and Mrs. Joseph E. Widmer.

### Carri Pupils to Appear in Concert.

Pupils of Ferdinand Carri will give a violin concert in the Madison Square Garden Concert Hall, Saturday evening, April 27. Four players will unite in "Marche Nuptiale" by Papini, to open the concert. The four pupils

are Rudolph Hosek, Paul Formont, J. C. Kicherer and George Kohlmeier. Other players of the evening include Max Goodman, Lillian Ullmann, Esther Cohn, Harold Shapiro, Rosa Janicelli, Hermann Seglin, Leo Linzer, Jeannette Ritter, Isabelle Rackoff, Esther Goodman, Willie Madden, Agnes Sladovnik, G. L. Stevenson, Louis Sattler, Perpetua Caruso, Sally Curry, Berta Goldberg, Ralph Guarino, Philip Stern, Master Scolnik, John Weiss, Xavier Marschall, Paul Blasucci, Josephine Graa, Mollie Greenberg, Edward Schmitt, Gustav Wollmann, Alvin Hobron, Jacob Pottgen, Hermann Seglin, David Bialostoksky, John Kelly and Pasquale Milanese. Hermann Carri will assist a group of thirty-six violin pupils at the piano during the performance of Handel's "Largo," and Henry Koenig will preside at the organ.

### Ginsburg Pleases Toledo.

Giacomo Ginsburg, soloist at the Toledo Maennerchor concert on April 11, received the following notices:

In the production of pure sustained tones and dramatic expression, Giacomo Ginsburg, baritone soloist, no doubt occupies a rather high rank among vocalists representing this type of voice. Herr Ginsburg was pleasing in the "Pagliacci" prologue and a selection from Verdi's "Mask Ball."—Toledo Blade.

Mr. Ginsburg has a beautiful lyric baritone voice and possesses the "quality that distinguishes." He substituted "Dio Possente" from "Faust" for his last number and repeated part of it, at the enthusiastic demand of the audience.—Toledo News-Bee.

Giacomo Ginsburg, who is billed as a Russian baritone, but who looks like an Italian and sings like an Italian and probably is an Italian, sang "Un Ballo in Maschera" by Verdi with fire and "Dio Possente" from Gounod's "Faust," which was extraordinary. The audience was greatly pleased with his admirable singing. Mr. Ginsburg is a capable artist, dignified, not effusive, yet with a winning personality.—Toledo Times.

### Alice Nielsen Sails.

Following the busiest season of her career, which closed only two days prior to her sailing, Alice Nielsen left New York on the steamer Lapland, April 20, for renewed artistic activity in Europe. In fact, there are many honors in store for the American prima donna this summer.

IRENE

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# CHICAGO

CHICAGO, ILL., April 21, 1912.

Arthur Nikisch and the London Symphony Orchestra, awaited for many months by Chicago music lovers, were received royally at the Auditorium Theater last Monday evening, April 15, when they played the same program which opened their tour at Carnegie Hall, New York, comprising the Beethoven "Leonore" overture, No. 3, Brahms' C minor symphony, Tchaikowsky's symphonic poem, "Francesca da Rimini," and Wagner's overture to "Tannhäuser." THE MUSICAL COURIER having reviewed the program and its performance fully in the issue of April 10, little is left to be added by the present writer. The expressions of praise then expressed for the wizard of the baton, Nikisch, find an echo in Chicago. Everywhere it is acknowledged that Nikisch is the king of conductors. The London Symphony Orchestra is an exceptionally well drilled organization and shared justifiably in the success attained, which was as colossal as some of the climaxes built up by Nikisch. It was a great night for the visiting European musicians and an incommensurable pleasure for the lovers of symphonic music, and today we are looking forward with anticipation toward next Sunday, when the second and last concert will be given before what is already announced to be a sold out house.

The Bollinger Conservatory of Music of Fort Smith, Ark., gave a Liebbling recital at its conservatory hall Saturday afternoon, April 13. Mr. Liebbling gave a recital of his own compositions, assisted by Florence Mitchell-Schneider, violinist, and Mrs. N. I. Garrison, soprano. Mr. Liebbling, the popular pianist, teacher and composer, is musical examiner of the music department of the Bollinger Conservatory of Music, and the distinguished Chicago musician holds the same position with many of the leading institutions all over the States.

The Bush Temple Conservatory of Music held a students' recital at the Bush Temple Conservatory on Sat-

urday afternoon, April 20. Those who participated were Adelia Reynolds, cellist; Rozelda Cohn, pianist; Alex Spiegel, cellist; Jessie M. MacDonald, soprano; Ina Klinefelter, pianist; Albert D. Schmutz, baritone, and a cello quartet comprising Adelia Reynolds, Olga Trumbel, Francis Parkinson and Alex Spiegel will play Fitzenhagen's "Wiegenlied" and Grieg's "The Death of Asa."

The Beethoven Trio, which is made up of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl



ARTHUR NIKISCH.  
The lion of the hour.

Brueckner, cellist, has been booked to appear in Waterloo, Ia., on April 22; Fairfield, Ia., April 23; Coshocton, April 25, and Kenton, April 26.

The last concert of the twenty-first season of the Theodore Thomas Orchestra took place on Friday afternoon, April 19, and Saturday evening, April 20, when the twenty-eighth program of this season was given, with the assistance of the Apollo Musical Club of Chicago, under Harrison M. Wild, Florence Hinkle, soprano; Nevada van der Veer Miller, alto; Reed Miller, tenor; Frederick Weld, baritone, and Arthur Dunham, organist, who were heard in Elgar's selections from "Caractacus" and in the choral finale, Schiller's "Hymn to Joy" and in Beethoven's ninth symphony. The orchestra, under the leadership of Frederick Stock, was heard in Wagner's "Kaisermarsch," Vorspiel to "Parsifal," which was followed by selections from

"Caractacus," above referred to. The performance of the Apollos in "Caractacus" was reviewed in these columns when the work was given in its entirety by the same club a few weeks ago at the Auditorium Theater. The quartet had little to do, but the little it had to do was well done. The twenty-first season of the Thomas Orchestra has been one of the most successful and certainly the most enjoyable given in the last three years. Many novelties were played and most of the soloists were up to the standard asked by the patrons of the orchestra.

Students of the Chicago Musical College School of Acting presented the late J. M. Synge's "Deirdre of the Sorrows" in the Ziegfeld Theater last Tuesday evening. The theater was filled to capacity and a most creditable performance was given. The affair was the first ever given in America of the Synge "Deirdre," although several other Irish idylls have been presented here. The young people interpreted the peculiarly fascinating, wild poetic prose of the untamed Irish writer with a professional spirit and moved Percy Hammond, dramatic critic of the Tribune, to write that "the young players emerged creditably and showed a promising appreciation of the play's straightforward and tragic work and savor." Another group of students gave three one act plays last Saturday morning in the Ziegfeld.

A dramatic performance by the students of the School of Acting of the Bush Temple Conservatory, under the direction of Edward Dvorak, will take place at the Bush Temple Lyceum Wednesday evening, April 24, when "A Man of Leisure," a play in four acts, will be given.

Mrs. Miller, mother of Herbert Miller, the popular Chicago baritone, died last Wednesday, April 17, at her residence in Grinnell, Ia. Condolence is extended by this office to Mr. and Mrs. Miller.

Last Sunday afternoon, April 14, the Tivoli Opera Company, of San Francisco, under the management of W. H. Leahy, presented Luisa Tetrassini and her concert company in a grand operatic concert at the Auditorium Theater. Though the price of the orchestra stalls had been raised to \$2.50 and the seats of the first, second and third galleries likewise raised on a scale of 50 per cent. from the prices generally charged for concerts here, the vast hall was completely sold out. Madame Tetrassini is at the present time the only artist who can assure a manager of box office receipts at prices which would seem exorbitant if asked for any one else, but her popularity is such that even with an advance of price larger than the one mentioned, the Auditorium would have been crowded. She captivated her hearers with her marvelous trills and stupendous high register. The diva was in good mood, winning many new friends by her manner, charming personality and good humor. She was as lavish with encores as the public with its plaudits, and therefore as far as Madame Tetrassini was concerned the concert was all that could be desired. It might be added that laudatory words are in order for each member of her company. She has with her an excellent baritone in M. Mascal, a practically unknown French product, who, however, proved to be one of the surprises of the day and the possessor of a beautiful baritone voice, well used and especially pleasing. The pianist accompanist, Yves Nat, who performed the same office several months ago for Oscar Seagle, the baritone, deepened the good impression then produced, playing sympathetic accompaniments for the singers beside rendering effectively several soli. Emilio Puyans, flutist, rounded out an excellent ensemble and played creditably the "Concertina" by Chaminade, beside supplying accompaniments for Madame Tetrassini in several of her numbers. The

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Chicago Grand Opera Company informed its patrons that Madame Tetrassini will appear with that organization next season in a number of her favorite roles, adding that subscriptions for the grand opera season are now received at the Auditorium Theater.

On Sunday afternoon, April 7, an Easter festival by the South Side Children's Musical Club, under the direction of Hattie Summerfield, in honor of residents at Old People's Home, took place before a crowded house. Miss Summerfield had the assistance of Ruth Zimmerman, violinist, who played the Hungarian fantasia by Hubay; Frances Pick, who played with Miss Zimmerman a duet by Moret, "Last Rose of Summer." Ilma Ender was the accompanist. The violinists were from the class of Alexander Lehmann's Violin School.

The Marshall Field & Co. Choral Society presented Mendelssohn's "Elijah" at its fifth annual concert at Orchestra Hall, Thursday evening, April 18. The chorus is made up of a mixed choir of some 140 trained voices, under the direction of Thomas A. Pape, who has drilled his mercantile forces so well that they gave a splendid account of themselves. The choral society was assisted by Mabel Sharp Herdieu, soprano; Madame Van der Veer Miller, contralto; Charles W. Clark, baritone; Reed Miller, tenor; Master Edwin A. Wolfe, soprano; Elias Arnold Bredin, organist, and members of the Theodore Thomas Orchestra. Mabel Sharp Herdieu scored another success and through a musicianly rendition of her role gave her admirers a new opportunity to rejoice at Chicago's most popular soprano's achievements. Madame Miller, in charming mood and fine voice, shared with Mrs. Herdieu the honors of the evening, while Charles W. Clark, a master in the field of bel canto, and Reed Miller, an old acquaintance here, shared equally well in their respective parts. Mr. Pape conducted with verve and precision. As a mark of appreciation of the efforts of the society the associate and sustaining membership for this season's concert was obtained within the organization to the sitting capacity of Orchestra Hall.

The Chicago Mendelssohn Club will give its last concert of the season at Orchestra Hall on Thursday evening, April 25. Among the soloists who will appear will be Nina Dimitrieff, who will sing an aria from "Aida" and a group of Russian folk songs besides Hadley's "The Rose Leaves are Falling Like Rain."

Elizabeth P. Oliver, vocal teacher, formerly of Chicago, and now at the Musical Institute of Oklahoma City, has signed a new contract with that school for next year. Mrs. Oliver has charge of the vocal department and her work there is said to be most gratifying, having some good material to work with. Mrs. Oliver teaches the King Clark method, which proves its remarkable efficiency in the rapid and excellent development of the voice. Last Monday evening at the school she presented several of her pupils in a Schubert recital and the audience was gratified and pleased with the clearness with which the pupils grasped and portrayed the lyric beauty of their text. Among the pupils whose names appeared on the program were: Miss Norley, Miss Duke, Miss Lapham, Mrs. McClelland, Gladys Oliver, Miss Denny, Leta Hoffman, Miss Gordon and Vera Bump.

Hallett Gilberté, tenor-composer, has been in Chicago for the last two weeks. Several of his songs, including "The Serenade," "The Raindrop," "The Bird," "Youth," "Mother's Cradle Song," which have been on many programs in the East, will be rendered in Chicago by local artists. At the concert given in the Studebaker Theater by Madame Jomelli two songs by Gilberté met with the approval of the audience.

At the annual business meeting for active members of the Amateur Musical Club, Monday, April 15, the following officers were elected: President, Mrs. James S. Moore; first vice-president, Mrs. Rosseter G. Cole; second vice-president, Mrs. A. F. Callahan; directors, Mrs. Harvey I. Brewer, Mrs. Alfred Emmeson, Mrs. Charles F. Everett, Mrs. Stephen A. Foster, Mrs. A. W. Hoyt, Mrs. Edgar M. Snow, Monica Graham Stults, Priscilla Carver, Hazel Everingham, Gertrude Gane, Amy Keith Jones and Helen B. Lawrence.

The Paulist Choristers, one of the most famous organizations in the city, organized and directed by Father William J. Finn, C. S. P., will give a concert at the Auditorium the first Sunday afternoon in May, under the management of F. Wight Neumann. This choir embraces a membership of some of the best male voices of the Catholic organizations in this city, including seventy-five youths, sopranos and altos. A very interesting program has been arranged for this occasion, and Cornelius van Vliet, the cellist, will assist. This concert is to be given to assist in defraying the expenses of the prospective trip

abroad of the Paulist Choristers to engage in the International Music Contest of Choral Societies in Paris in May.

Students of the dramatic department of the Chicago Musical College appeared in Synge's "Deirdre of the Sorrow." Ortra Gilmour, the heroine, won the chief honors and was well supported by a strong cast.

Herman Devries, the successful Chicago vocal teacher, has informed this office that inasmuch as he is in the prime of his career he thought best to limit his activities to his studio work and operatic performances by the students of his class instead of accepting engagements for concerts, recitals and even operatic performances. His desire to remain away from the stage, on which for some twenty years he had been a conspicuous figure in Europe with such opera houses as the Paris Opera, Opera Comique, where he created many roles, Covent Garden and the Metropolitan, compelled him to refuse to appear in Chicago last winter with the Chicago Grand Opera Com-

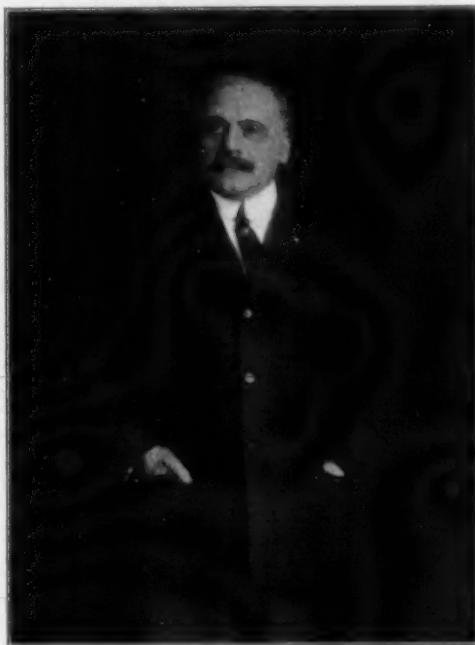


Photo by Matzene, Chicago.

HERMAN DEVRIES.  
Vocal teacher.

pany in "The Barber of Seville" when presented with Madame Tetrassini at the Auditorium. His old comrade and friend, Manager Dippel, asked him to sing Basilio. Mr. Devries refused the honor, saying that he declined the invitation only because of having retired from the operatic field and he did not see any necessity to re-enter it, to which the manager said, "I guess you have forgotten the part of Basilio in Italian." Mr. Devries took the dare and sang the old part without missing a line. "You know the role backward," said Perosio, who was present at the interview, "and you are going to make a big success in your home town," but Mr. Devries' decision was not shaken and he did not appear with the opera company. Many instances of proposals of like kind were mentioned by Mr. Devries, who said: "Kindly inform the managers and clubs that under no consideration or circumstances do I desire to appear on the stage. I have left the operatic and concert platform for good and do not see why I should re-enter a field that I voluntarily and without regret abandoned in order to devote my time to my pupils."

David Bispham was in Chicago last week and informed THE MUSICAL COURIER representative in a short interview that he was glad to be under the management of Frederic Shipman. "My tour will start in September next year, a month sooner than I generally open my season, but Mr. Shipman wants me to start early in order to open my concert tour in Canada." Mr. Shipman likewise told the representative that he had a very easy time booking the popular baritone. When seen at the Annex Mr. Bispham looked the picture of health.

Next Tuesday evening, April 23, the American Guild of Banjoists, Mandolinists and Guitarists will give a concert under the direction of its conductor, Claude C. Rowden, at Orchestra Hall.

Fannie Bloomfield Zeisler graciously greeted THE MUSICAL COURIER representative in her home, on Woodlawn avenue, last Thursday afternoon. After having exchanged the conventional greetings and having congratulated the Chi-

cago pianist upon her successes in the principal musical cities of Europe, the interviewer asked what her plans were for next season. "I intend to go to Europe, but just now for reasons that you must understand, considering the terrible disaster which has befallen so many American homes, I dare not suggest any more my going to my husband, but in a few months from now I may be able to broach the subject. I also received a flattering offer to go to Mexico early in the fall. As a matter of fact, I had practically signed my contract, but am advised that at the present time conditions in Mexico are in such bad shape that I may have to cancel my dates." The distinguished pianist was then asked what progress her children had made in music. "Paul is quite a cellist," said she, "and my other son studies violin, though he enjoys piano far better. This is distressing in a way, as I had hope for my own recreation to perform with them a trio. Paul has a great desire to become a composer and I will place him this fall in the hands of Weidig, while my other son will probably study with A. Krause." Madame Zeisler also stated that she had been the first teacher of her children, who she always encouraged to study music, though, said Madame Zeisler, "they are very musical, but not as yet musicians."

At the Ziegfeld last Thursday evening, April 18, under the concert direction of Ernest L. Briggs, Alexander Sebald, for three years head of the violin department at the Chicago Musical College, gave his farewell Chicago concert, presenting the twenty-four caprices of Paganini before a friendly audience. It is said that on this occasion Chicago's music lovers had their first opportunity to hear in one evening the twenty-four caprices. It has also been said that no other violinist has ever attempted to present these works from memory outside of Sebald, who gave the same program in Berlin, Paris, Vienna, Prague, Budapest, Liege, Brussels, Milan, Geneva, Warsaw and New York. Mr. Sebald, at the conclusion of the present season, is to make his home in Europe.

Following are some of the latest criticisms concerning Lucille Stevenson's success with the Minneapolis Symphony Orchestra:

Lucille Stevenson, soprano soloist, achieved a triumph and had to respond to two encores. She has a beautiful flute-clear voice, a charming stage presence and shows perfect control and the highest artistic skill.—Winnipeg Telegram, April 9, 1912.

Lucille Stevenson was as popular as ever. In fact, one encore was not enough this time and she generously re-acted Horatio Parker's charming song, "The Lark." Her selections from "Pagliacci" were sung with dramatic fervor.—Free Press, April 9, 1912.

Lucille Stevenson's vocalism is significantly high class and is deservedly a favorite with local audiences. She has a beautiful soprano, rich in quality, even throughout the scale, and vocalizes with sympathetic intent. She had to sing three times, two of them encores, before the excited auditors would liberate her from the stage.—Winnipeg Tribune, April 9, 1912.

Saturday afternoon, April 27, advanced pupils of Allen Spencer will give a concerto recital at Kimball Hall. Josephine French will play the G minor Saint-Saëns concerto, Miss Wallace the "Wanderer" fantasia by Schubert-Liszt, Miss Caspari the Arensky F minor concerto, Miss Goldsmith the first movement, and Miss Hurlbut the second and third movements of the Tchaikowsky B flat minor concerto. The recital will be under the auspices of the American Conservatory.

On Monday evening, April 29, a dramatic recital will be given at Kimball Hall by students of Adelaide Barsaloux, of the American Conservatory, assisted by pupils of Herbert Butler and Emma Drought. The recital will include a farce in one act by Madeline Barnum, entitled "Our Aunt from California."

The North Shore Music Festival Association has sent this office a prospectus of the fourth North Shore festival, which will take place at Northwestern University Gymnasium in Evanston, Ill., on May 28, 29, 30, 31 and June 1. As in previous years, Peter C. Lutkin will be the musical director and Frederick Stock the conductor. The soloists will be Alma Gluck, soprano; Ernestine Schumann-Heink, contralto; Christine Miller, contralto; Riccardo Martin, tenor; Reed Miller, tenor, and Frederic Martin, bass. The substitute solo artists will be Luella Chilson Ohrman, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Herbert Miller, baritone. The choral works to be given are Gounod's "Faust" and Gluck's "Orpheus" in concert form, Bantock's "Omah Khayyam" and Fletcher's "The Walrus and the Carpenter" (children). Carl D. Kinsey is still business manager of the Chicago North Shore Festival Association.

Mabel Sharp Herdieu, soprano, won another success when appearing at the Auditorium Theater with the Singverein Choral Society under William Boeppler. The daily papers were unanimous in praising the work of the bril-

liant soprano, as can readily be seen by the following criticisms:

The last aria, "Come All Ye Seraphim," sung by Mabel Sharp Herdien, with trumpet obligato, was the most thrilling event of the season in the oratorio line. Her singing of Delilah was triumphant in every detail—a remarkable reading of a remarkably different role.—Chicago Evening News.

Among the soloists the honors fell to Martin and Mrs. Herdien. They both sang with certainty and signal authority.—Chicago Journal.

The oratorio makes great demand on the soloists, which could not always be met. Mabel Sharp Herdien sang with the appreciation for the dramatic feeling, which was essential to any adequate giving of that story. Her voice was full and ringing, while the words, and what they stood for, were definite things to her, so she used her voice to make the meaning clear. Each aria had quality and the last of all, "Kommt, All Ihr Seraphim," was brilliantly done.—Chicago Evening Post.

Mrs. Herdien, an experienced oratorio singer, brought great strength to the work. As Delilah she not only delivered her music with technical excellence, but she made a highly successful attempt to characterize her part. Not often has there been heard in oratorio performances a more satisfactory or more appealing reading given to such music as is found in them than that which Mrs. Herdien gave to the air—we give the pieces their more familiar English titles—"My Faith and Truth, O Samson." This was excellent, indeed.—Chicago Record-Herald.

Mabel Sharp Herdien, the Chicago soprano, deserves the greatest credit for her share of the solo work of the evening. Endowed with a remarkably beautiful voice, she adds to its natural qualities artistic methods of its use and a sympathetic style. Especial mention must be made of her singing of the aria with the ladies' chorus, "My Faith and Truth, O Samson," and in the duet which follows.—Chicago Examiner.

Mabel Sharp Herdien, who assumed the soprano soli, shared the honors of the evening with Mr. Martin and the conductor. She has made remarkable advances in her art during the last two seasons and must now be numbered among the foremost American sopranos of the concert stage. The beauty of her voice alone entitles her to this distinction. But she evidenced qualities of interpretative refinement, authority and sympathy that demand more emphatic commendation.—Chicago Tribune.

Of the soloists, Mrs. Herdien took the evening's honors. The last single number, "Come, All Ye Seraphim!" done with an admirable trumpet obligato—difficult enough to deserve special mention—was excellent classic oratorio singing. Vocally, Mrs. Herdien has appeared to be "in better voice," but the authority and the finish of her interpretations was exceptional.—Chicago Inter Ocean.

Mrs. Irwin Johnston Muma, mezzo soprano, was heard last Friday afternoon at the Glencoe Literary Club in the club house. The gifted singer has a clear French diction. She has just returned from Paris, where she studied with Regina de Sales. Before leaving the Continent she gave a recital in Paris and London. Her efforts at Glencoe comprised the musical program, assisted by Sylva Singer. Among the numbers were selections by Lehmann, Tosti, Massenet, Goring Thomas, Hahn, folk song of the eighteenth century, a song by Lemon and one by Lconi. The audience was well pleased with the singer, who was cordially received.

During the past two months more concerts, lectures and performances by local musical and dramatic organizations have been given in the Ziegfeld than in any other similar theater or concert hall in Chicago. Practically all of the time for the next month is engaged for various entertainments.

Theodore S. Bergey, tenor and vocal teacher, says: "I have received many telephone messages and inquiries from pupils asking if the disaster which recently happened in midocean would in any way prevent me from going to Europe. Kindly inform your readers that I am going and will start the second week in May, coming back the end of September."

Compositions by Nettie Delphine Ellsworth comprised the second part of a piano program given by pupils of Anna M. Pollack at the home of Charles A. Williams Thursday, April 11.

Anton Foerster will give a piano recital in the Ziegfeld Theater Tuesday evening, April 23.

Owing to the death of Herbert Miller's mother, Marion Green will sing at the concert under the auspices of the Fisher-Talbot management at the Illinois Theater Sunday afternoon, April 28.

Final examination announcements have been issued by the Chicago Musical College. Dr. Ziegfeld's institution has also issued its spring and summer session catalogue, the most elaborate book of the sort ever mailed from this school.

The Cosmopolitan School has changed hands during the last few weeks. Victor Heinze, formerly president of the school, has decided to remain in Germany, where he has opened a very successful studio in Berlin. The presidency of the school at the present time is held by Mrs. W. S.

Bracken. Several teachers connected with the school have resigned and will open private studios or join other faculties next season. A meeting of the teachers and directors of the school will take place some time next week, at which time the future plans of the school will be discussed as well as the future plans for the continuation or discontinuation of said Cosmopolitan School.

Florence Deiss, soprano and pupil of the Sherwood Music School, gave a recital at the Plaza Hotel, Saturday, April 20.

Pauline Meyer, one of the most successful young Chicago pianists, will give her annual recital at the Whitney Opera House Sunday afternoon, April 28. Her program will be as follows: Prelude and fugue, D minor, Bach; sonata, F minor, op. 5, Brahms; variations on a theme by Glinka, Liadow; "Du bist die ruh" ("Thou Art Rest"). "Auf dem Wasser Zu singen" ("To Be Sung on the Water"), Schubert-Liszt; nocturne, op. 62, No. 2, Chopin; novelette, E major, Schumann; "La Nuit" (etude), gavotte, D major, Glazounow; valse impromptu, Liszt; etude, op. 1, No. 2, de Schlozer.

Tuesday evening, April 16, in 801 Fine Arts Building, Thomas N. MacBurney, baritone and vocal teacher; Mr. Proctor, tenor; Grace Brune Marcussen, soprano, and Hazel Huntley, contralto, gave an evening of operatic selections. Mr. MacBurney and his pupils pleased greatly the large and fashionable audience. RENE DEVRIES.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

The Amateur Musical Club of Peoria, Ill., gave a concert for charity in aid of "The Detention Home." This was an altogether laudable effort on the part of the club and suggests worthy and valuable work which may be done by other clubs. The program was in the hands of Iola Powell Mainzer, who gave most generously of her

worthy one, a very legitimate effort for musical clubs to make and one which all clubs in smaller places may do well to imitate; for the beautiful public spirit of such work is sure to react to the artistic and educational advantage of the community.

The Polyhymnia Circle of Mobile, Ala., sends by request, the details of the Valentine Musical planned by Mrs. Cox, which may be of value to other clubs. The house was decorated with large and small hearts, strings of tiny hearts were around the chandeliers and mantels, mixed with gold hearts and arrows and potted plants, ferns and red flowers. On the piano was a strip of paper covered with cupids, red hearts, etc. In the dining room the centerpiece of ferns was surrounded with small red hearts resting upon crepe paper with a decoration of cupids and hearts. The candies were served on St. Valentine doilies and the cakes were heart shaped, all white. Fruit punch, tea, and heart shaped sandwiches were served. Red and gold hearts were festooned around the sides of the table. The refreshments were served at the end of the program by six little girls dressed in white and red. As each person entered the house the little cupids presented a little booklet with the names of Handel, Paganini and other musicians born in February from which to make words, and one of the games was the making of the greatest number of words for which a prize was awarded, a heart shaped box of candy. Fifteen minutes were given to this part of the program. Sixteen members of the circle took part and were dressed in white with bands of red hearts around the skirt or down the front of the skirt in panel effect, a chain of very small hearts around the neck and some in the hair or gold arrows. Each member had a badge of the circle and a heart pinned on her left side. As the guests arrived two little cupids presented the programs, which were white hearts cut from note paper and decorated with small red hearts. The circle sat in a semi circular double row and the reader stood near the piano. First the story was told, then the reader started with "Love's Caprice." As each selection was called out, played or sung, the members responded. The singers always remained in their seats, the instrumentalists of course went to the piano. There was a flute and violin to vary the program.

E. W. RULON, Press Secretary.

#### Goodson in Montreal.

Katharine Goodson received a royal welcome in Montreal, the press joining unanimously in the following complimentary criticisms:

Miss Goodson comes to us equipped with a technical mastery that even a pupil of the renowned Leschetzky might well be proud of, while it was abundantly clear that in point of musical intelligence she ranks with the best lady pianists of the day. This is high praise, but her performance of a variety of important works of widely diversified moods and periods merits its bestowal, since only an artist of ripe maturity could have accomplished the task Miss Goodson set herself with the same signal care and intimate appeal.—Montreal Daily Witness, April 1, 1912.

Gifted with wonderful temperament and depth of feeling Miss Goodson possesses a brilliant technic and is at the same time endowed with a touch of exquisite grace and finish, which is amply revealed in the pieces of lighter vein. And what is much more rare among women pianists, she exhibits a masculine virility when necessary, which seems incredible, considering her slight physique and build. Here is undoubtedly one of the finest women pianists of the present day.—Montreal Daily Star, April 1, 1912.

Among contemporary lady pianists there are few whose playing bears the stamp of masculinity more strongly marked than is the case with Katharine Goodson. It was only necessary on Saturday to hear her readings of two such widely diversified works as Mozart's A major sonata and MacDowell's "Sonata Tragica" for one to at once discern that here was a pianist of independent views, and yet one with sufficient artistic insight to sink her own individuality in that of the composer.—Montreal Gazette, April 1, 1912.

One forgets the artist when she plays such music as the Brahms E flat rhapsody and the MacDowell tragic sonata, and remembers only the art. The music itself is almost forgotten in the emotion it generates. She is not astonishing in a mechanical way, she does not excite wonderment by the swiftness of her runs or the sonority of her tone, she has no more technic than she needs and barely enough for the Mozart sonata (the one ending with the Turkish march), but she opens up new lines of thought, quickens intelligence and feeds the imagination as few players visiting Montreal in years have done.—Montreal Daily Herald, April 1, 1912.

#### Pilzer's Recital Program.

Maximilian Pilzer, one of the most gifted of violinists residing in New York, will have the assistance of Max Herzberg at the Pilzer recital in Carnegie Hall, Thursday evening, April 25. The following program will be presented:

Sonata, D major.....	Handel
Concerto, E minor.....	Conus
(In one movement.)	
Symphonie Espagnole.....	Lalo
Suite from Old New England.....	Severn
Pastoral Romance.....	
Rustic Scherzo.....	
Lament.....	
Kitchen Dance.....	
(First performance.)	
Elegie.....	Kramer
Caprice Basque.....	Sarasate

## BENEFIT CONCERT FOR FAMILIES OF TITANIC MUSICIANS Saturday, April 27, at 8:30 P. M. AT BAERNSTEIN-REGNEAS STUDIOS 133 West 80th Street - New York EMINENT ARTISTS Tickets \$2.50

time and talent for this most excellent public cause. The concert hall of the Woman's Club was filled with a large and enthusiastic audience and did credit to the public spirit of the town. The program included a German group, among which were Sinding's "Sylvellin" and the Strauss "Standchen," a French group, a Chinese prayer song, "Down in the Forest" by Landon Ronald, Tosti's "Matinata," etc. In response to the several recalls Mrs. Mainzer closed the program with "Home, Sweet Home." The regular meeting of the club on Friday afternoon, March 20, was given to the program of "Music of Sea, Field and Forest." The afternoon opened with reading from the poetry of Edwin Roland Sill, the American poet of nature. Mrs. La Porte also read appropriate selections at the beginning of each group.

The Music Study Club of Mt. Vernon, Ill., deserves great credit for the work of this, its first season. From reports sent in, the winter has been a wholly successful one and the last program, a lecture recital on The Emotional and Picturesque in Music, by Ernest R. Kroeger, given under the auspices of the club was most interesting and attractive.

The Morning Musical of Syracuse, N. Y., reports a very successful season. They have given all but three of their regular morning recitals and the programs have been of a higher standard than ever before. Three concerts opened to non-members are included in the season's programs. The three artists' concerts were given by the Flonzaley Quartet; Josef Lehvinne, pianist, and Margaret Keys, contralto. The New York Philharmonic Orchestra with Kubelik as soloist gave a concert under the auspices of this club which brought out an audience that filled the hall. From a musical standpoint this was one of the most successful concerts ever given in Syracuse. The custom of importing well known musical organizations to give concerts under club auspices is a most praise-



# MOSCOW

ABBATE, DENESINY 32.  
Moscow, April 1, 1912.

Our musical season this year has been full of incident, one interesting event following close upon the other. Glazounow conducted the ninth symphony concert of the Imperial Russian Musical Society. Thirty years ago, on March 31, 1882, his first symphony was performed at a concert organized by Balakirew, in Petersburg. The work won high approval, and the applause of the audience did not cease until the composer consented to appear on the platform, when he proved to be a young boy of about fifteen years of age, dressed in school uniform. Such was the beginning of Glazounow's musical career, and since that time he has striven continually to develop his exceptional musical gifts. In the course of years his symphonies have revealed ever increasing flights of fancy, noble idealism, constructive unity, combined with fine musicianship, and technical mastery in orchestration. At the above mentioned concert in Moscow he conducted only his own works, the fourth symphony and the "Four Seasons." Although the latter is only ballet music, the work is of fascinating beauty with wonderfully rich instrumentation. The first movement represents fine pictures of winter, with snow, storm and sometimes glittering sunshine. In this new work Glazounow has again shown his astonishing skill in orchestration, which was perceptible even in his very first symphony. The soloist of the evening, Nekking-Denancy, played Glazounow compositions for cello, and charmed every one with his perfect performance, as well as with the beauty of the Glazounow musical invention.

Another noteworthy event was the performance of Beethoven's "Missa Solemnis" at Kussewitzky's last symphonic concert. Strange as it may seem, this eminent work of the great German genius was performed in Russia for the

itself to perform the Mass, but the enterprise failed utterly, as the performers were not equal to their intentions. Kussewitzky has been the first to give a really good per-



IRENE ENERI.  
A young Russian contralto.

formance of Beethoven's "Missa Solemnis" in Moscow. It was splendid. The famous Wassiliew Chorus and the vocal quartet, consisting of Bolska, Kobeletzki, Altshewski and Speranski, sang artistically and with unflagging enthusiasm. Kussewitzky handled his musical forces like a master and made a deep impression.

Serge Wassilenko's series of ten symphonic concerts in historical order closed brilliantly. For five years Wassilenko has been working hard to spread a knowledge of good music among the young, as well as among the lower classes of the town. This he counts on doing not only by careful rehearsing, which has given his performances a high degree of perfection, but also by the reduction of the prices of admission. The results that crowned his efforts have been highly satisfactory. At his last concert the program consisted of Russian music. A delegate was chosen to express in a speech the warm gratitude felt by Wassilenko's audiences. The honor done Wassilenko and the ovations offered him were really well deserved, for he is both a remarkable composer and a skillful conductor.

Alexander Scriabine, the young Russian composer, is beginning to interest the entire musical world. He is not so widely known as his eminent creative gifts deserve. He has the inspiration of a genius. His hypermodern compositions are not within the reach of every one, as he is a composer ahead of his time. In his later works one finds a steady gain in power and technic; Scriabine deals with new ideas, requiring new modes of expression. The time is not far off when his symphonies will be known through-

out the world, as Nikisch, Kussewitzky, Mengelberg, Wendel (Bremen), and other great conductors sympathize with Scriabine's aims as expressed in those compositions and have performed them on various occasions. Scriabine's piano music also reveals a new world of beauty and expression, as he has adopted novel styles in them, new principles, new forms. His sonatas are glorious. This was felt at the recent piano recital which he gave in Moscow, when he played his own compositions, and among them for the first time a new sonata, containing unusual harmonies which he had already used in his "Prometheus"—his latest work for large orchestra and chorus. The sonata created a profound impression, and altogether the evening was one of true delight and musical upliftment.

Nicolai Medtner, another young Russian composer, charmed his audience with his playing of his own compositions at a piano recital. Medtner, although a Moscovite, reveals nothing Russian in his music. He is a direct descendant of Bach, Beethoven, Schumann and Brahms, following the same lines, but having his own individuality. He also performed a new sonata of imposing width and breadth. A cycle of his lieder was sung by Madame Yahn-Ruban, who is ideally fitted to display the best vocal and dramatic qualities of singing art. Medtner is a remarkably good pianist, who overcomes with the greatest ease all the perplexing difficulties his compositions present.

Wanda Landowska charmed us with her performance of the music of old masters of the seventeenth and eighteenth centuries. She returned once more to Moscow after a tour through Russia, on which she visited many of the large towns of the immense empire, including Tiflis and Baku in the Caucasus, and found a warm reception everywhere. Her playing on the clavichord, as well as on the piano, at her concert here, revealed all the naive beauty of the music of olden times. The warm reception with which she met was well merited.

The most interesting recitals of last week were those of Mischa Elman, the famous violinist, and the child, Irene Eneri, a pianist of about thirteen years of age, a real prodigy. She plays perfectly the most difficult piano pieces.



SERGE WASSILENKO.  
Famous composer and conductor.

very first time in 1824 at a concert organized in Petersburg by Count Galitzin, a great admirer of Beethoven. Several years ago a German society in Moscow took upon



ALEXANDER GLAZOUNOW.  
(From a sketch by W. Sérow.)

Her own compositions show inventive ability and decided taste. It is to be hoped that the promise of her early talent will not prove deceptive. ELLEN VON TIEBÖHL.

## Charlton to Manage Madame Cahier.

Madame Charles-Cahier, whose successful debut at the Metropolitan Opera House was recorded in THE MUSICAL COURIER, sailed back to Europe last week. Next season Madame Cahier will return to America for a concert tour under the management of London Charlton during the months of October, November and December. After the holidays Madame Cahier will sing again at the Metropolitan Opera House, she having been re-engaged before her departure.

Madame Cahier's successes in Europe have been mentioned from time to time in the foreign letters. She has sung in opera and concert in Berlin, Brunswick, Cassel, Leipsic, Dessau, Hanover, Gotha, Mannheim, Munich, Posen, Karlsruhe, and in Vienna. When heard by the late Gustav Mahler in Vienna, Madame Cahier was im-

mediately engaged for the Mahler festivals in London and Paris.

During the closing weeks at the Metropolitan Madame Cahier sang the roles of Azucena in "Il Trovatore" and Amneris in "Aida."

## Van Hoose Engaged by Dippel.

Ellison van Hoose, the American tenor, has been engaged by Andreas Dippel for the Philadelphia-Chicago Grand Opera Company. Mr. van Hoose, it is reported, will make his first appearance during the early part of the season as Lohengrin. He may sing the part during the first week of the season. The tenor is also to appear at one of the Sunday night concerts at the Metropolitan Opera House.

## Cadman Cycle Sung in Utica.

Charles Wakefield Cadman's attractive spring cycle, "The Morning of the Year," for four solo voices, was given with success at Utica, N. Y., last week before the C Sharp Club of that city. The artists were: Madame Dimitrieff, soprano; Christine Miller, contralto; John Barnes Wells, tenor, and Reinald Werrenrath, baritone. The cycle and the singers were lauded with enthusiasm by the coterie of local music critics. The cycle has been gaining in favor steadily since it was sung by New York artists at Chautauqua last summer, and earlier by Philadelphia artists last spring. It was heard in Chicago eight times this season.

"La Belle Helene," in Max Reinhardt's version, was produced at Nuremberg recently.

## BUFFALO MUSIC FESTIVAL PROGRAM.

The fourth annual music festival by the Buffalo (N. Y.) Philharmonic Society takes place at Convention Hall, Buffalo, Monday, Tuesday and Wednesday evenings of next week, April 29, 30 and May 1. The forces uniting in the splendid programs for the three nights include the Buffalo Philharmonic Chorus; the Theodore Thomas Orchestra of Chicago; Ernestine Schumann-Heink, contralto; Alessandro Bonci, tenor; Otto Goritz, baritone; Florence Hinkle, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Frederick Weld, baritone. Andrew T. Webster is the musical director of the Philharmonic Chorus, and Frederick A. Stock is to lead the orchestral numbers.

The programs for the three evenings follow:

APRIL 29.	
Overture to Oberon.....	Weber
Feast of Adonis.....	Jensen
Prologue, Pagliacci.....	Leoncavallo
Oh! Weep for Those Who Wept by Babel's Spring (from Byron's Hebrew Melodies).....	Arthur Hartmann
Blue Danube.....	Strauss
Vorspiel to Hänsel and Gretel.....	Humperdinck
Fiddler's Song from Königskinder.....	Humperdinck
Springtide.....	Rachmaninoff
Wotan's Farewell and Magic Fire Scene, from Die Walküre.....	Wagner
Wotan: Mr. Goritz.	
APRIL 30.	
Overture to the Marriage of Figaro.....	Mozart
Aria from Don Giovanni.....	Mozart
Mr. Bonci.	

### MUSIC IN COLUMBUS.

COLUMBUS, Ohio, April 18, 1912.

The concert season is rapidly drawing to a close, only a few important events yet to come, chief among which are the three concerts, which constitute the May festival, taking place Monday and Tuesday, May 13 and 14.

The Columbus Oratorio Society, an organization of 250 voices, with William E. Knox, director, who has been the faithful incumbent of this important office since the beginning of the society, many years ago, gives this May festival in conjunction with the Theodore Thomas Orchestra and four soloists: Florence Hinkle, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Herbert Witherspoon, bass. Frederick Stock assumes direction of the choral works, accompanied by orchestra, after he arrives, having conducted several rehearsals during the season, in this way keeping in touch with the progress of the work. The choral numbers to be performed are Max Bruch's "Cross of Fire" and "The Swan and Skylark" by Goring Thomas. Several smaller works will be sung accompanied by the great organ in Memorial Hall, Jessie Crane, accompanist. One of the attractive features of the festival will be the chorus of school children in Benoit's cantata, "Into the World"

Madame Nordica, Myron Whitney, Jr., and Romaine Simmons gave a very interesting concert last night in the Hartman Theater. The audience was very enthusiastic.

The Ohio State Music Teachers' Association, through its energetic president, Charles E. Davis, proposes to offer this year the most attractive series of meetings in the history of the organization. The convention will be held June 25, 26, 27 and 28.

The season of students' recitals comes on apace. The teachers are busy putting on the finishing touches, and all is excitement over the final public recital of the season.

The faculty of the Wallace Collegiate School and Conservatory will give its first concert Thursday evening, May 2, in Broad Street Methodist Church. This school and conservatory was started last September, and this will be the first public appearance of a group of faculty members. Those who are to be on the program are Virgilia I. Wallace, contralto; Rebecca Alice Rich, pianist; Emily Church Benham, pianist; Mrs. Wilbur Thornburn Mills, organist; John Goodall, violinist; Ferdinand Gardner, cellist.

### Irma Seydel to Play with Boston Symphony.

Irma Seydel, the talented daughter of Theodor Seydel, member of the Boston Symphony Orchestra, who early in

Symphony No. 9.....	Beethoven
Orchestra, Chorus and Quartet.	
Aria from Gioconda.....	Ponchielli
Mr. Bonci.	
Invitation to the Dance.....	Weber
(Orchestration by Felix W. Ingartner.)	
Orchestra.	
Aria from La Boheme.....	Puccini
Mr. Bonci.	
Huldigungsmarsch.....	Wagner
Orchestra.	
MAY 1.	
Overture, Husitzka.....	Dvorak
Orchestra.	
Chorus from Carmen.....	Bizet
Chorus and Orchestra.	
Aria from Achilles.....	Bruch
Madame Schumann-Heink.	
Scherzo, op. 45.....	Goldmark
Orchestra.	
Träume.....	Wagner
Die Drei Zigeruner.....	Liszt
Madame Schumann-Heink.	
March and Chorus from Tannhäuser.....	Wagner
Chorus and Orchestra.	
Aria from Rienzi, Gerechter Gott.....	Wagner
Madame Schumann-Heink.	
Chorus of the Messengers of Peace, from Rienzi.....	Wagner
Miss Hinkle, Mr. Miller, Chorus and Orchestra.	
Chorale and Finale from Die Meistersinger.....	Wagner
Chorus and Orchestra.	

The festival directors are: R. B. Adam, Louis L. Babcock, H. Tracy Balcom, S. M. Clement, Walter P. Cooke, William H. Daniels, Joseph G. Dudley, A. S. Vogt, A. T. Webster, A. Conger Goodyear, Frank Hamlin, Edmund Hayes, Robert H. Heussler, Dudley M. Irwin, Seymour H. Knox, George B. Mathews, Dr. Walter S. Goodale, Dr. Edwin L. Beebe, Edward Michael, Roswell Park, William M. Ramsdell, John W. Robinson, Hans Schmidt and Hobart Weed.

the season played the Lalo concerto with great success at one of the Sunday evening concerts at the Boston Opera House, has been singularly honored by having been selected to appear on April 25 at Cambridge as soloist with the Boston Symphony Orchestra when the youthful artist (she is but fifteen years of age), will play the D minor concerto by Vieuxtemps.

### William Becker in the World's Capitals.

William Becker, the pianist, who is to make another tour of America next season under the management of



WILLIAM BECKER.

Antonia Sawyer, has been winning new laurels in the world's capitals. The following press tributes tell of Mr. Becker's success in Munich, Dresden, London and New York:

Mr. Becker's playing was absolutely of the highest order. Becker is a genuine musical personality and knows how to bring out all the artistic charms contained in the various compositions. Becker is decidedly a powerful individuality, a singularly bright star in our

musical life. The tremendous success he had was fully deserved.—Munich News Tageblatt, January 22, 1912.

Becker is an artist most worthy of high regard. He has one virtue which we must acknowledge above all, and that is he plays with deep feeling and beauty of tone and is not a mere virtuoso. Deep feeling pianists like Becker are rare.—Dresden Journal, January 9, 1912.

He revealed a dexterous command of the keyboard, and the ability to impart a distinct point of view to his renderings.—London Standard, January 21, 1912.

Mr. Becker is an artist who gives his audience a great deal of pleasure, for he has a beautiful touch, a finished and brilliant technique and a real musical temperament.—London Daily News, January 20, 1912.

William Becker made his first appearance in England yesterday afternoon. The newcomer's interpretation of Beethoven's "Waldstein" sonata was extremely reasonable. The spirit was penetrating and Beethovenian, the degree of refinement uncommon, and in the matter of beauty of tone and executive brilliancy there was little, if anything, to seek. The American pianist made, on the whole, a really excellent impression.—London Daily Mail.

He is a fine musician and that which he attempts he does well. Mr. Becker plays with expression and he interprets with intelligence which go far toward making his efforts enjoyable to those who are assembled to listen to him.—New York Evening Telegram.

### Hugo-Merx Recital.

Following is the program for the last recital by John Adam Hugo and Hans Merx at Rumford Hall, New York, on Tuesday afternoon, April 30:

Fahrt zum Hades.....	Schubert
Die Lotosblume.....	Schumann
Reiseliel.....	Mendelssohn
Mr. Merx.	
Sonata, C sharp minor, op. 27.....	Beethoven
Mr. Hugo.	
Breit ueber mein Haupt dein schwarzes Haar.....	Strauss
Trennung.....	Brahms
Der Musikant.....	Wolf
Meernacht, from Rosen and Cypressen.....	Kronold
Dein, from Rosen and Cypressen.....	Kronold
Ewig? Mai, from Rosen and Cypressen.....	Kronold
Mr. Merx.	
Kinderfurcht.....	Hugo
Etude, C minor.....	Chopin
Prelude, E minor.....	Chopin
Ballade, G minor.....	Chopin
Mr. Hugo.	
Rosenlieder.....	Eulenburg
Monatsrose.	
Wilde Rose.	
Rankende Rose.	
Mr. Merx.	
Polonaise in E.....	Liszt
Mr. Hugo.	
Dein Augesicht.....	Le Massena
Mr. Merx.	

Hans Kronold will play the accompaniments for his songs and Mildred Steele Allen for the others.

### Conservatory Pupils to Give "The Mikado."

INDIANAPOLIS, Ind., April 20, 1912.

A production of "The Mikado" at the Indianapolis Conservatory of Music, booked for May 8 at the handsome Murat Theater in Indianapolis, under the general supervision of Mr. Cawley, director of the school, and Barclay Walker, promises to be one of the most brilliant events of the spring term. An annual musical work is expected of the pupils, they having already presented some exceptional vocal work in this line. The cast includes Delpha Vest, soprano, and Wesley H. Howard, tenor, of Boston, as the Yum Yum and Nanki Pooh of the cast. A charming divertissement which is to come between the acts is "The Enchanted Garden," adapted by Mrs. Mark Pfaff, and presented by about fifty children of the conservatory's Saturday dancing and dramatic class—and as danced and acted by these young stage aspirants it adds much to the opera itself.

This production is in behalf of the Children's Aid Association of this city, and in consequence has a long list of brilliant men and women as patrons and patronesses, including Senator and Mrs. Beveridge, Governor and Mrs. Thomas Marshall, Senator and Mrs. John Kern and James Whitcomb Riley.

### Charlton Artists for 1912-13.

Among the celebrities that London Charlton is offering to the musical public for the season of 1912-13 is Johanna Galski, soprano of the Metropolitan Opera. Other distinguished vocalists announced are: Madame Charles-Cahier, contralto; Otto Goritz, baritone of the Metropolitan Opera, and Putnam Griswold, basso, also a prominent member of that company. Among the instrumentalists are Efreim Zimbalist, violinist, who scored a triumph at his appearances here this last season; Tina Lerner, the Russian pianist, who is returning to America after an absence of two years, and Josef Lhevinne, the eminent pianist.

"Armide," "Freischütz" and "Der König von Samarkand" (Mikorey) were recent operas produced at Halle, Germany.



# Minneapolis and St. Paul.

TWIN CITIES, MINN., April 20, 1912.

A significant musical event occurred Monday evening when Giuseppe Fabbrini, artist-teacher of piano at the Minneapolis School of Music, who appeared with the Minneapolis Symphony Orchestra earlier in the season, and who during the winter has filled numerous concert engagements out of the city, was heard in recital at Handicraft Guild Hall. The thirty-two variations in C minor of Beethoven, which opened the program, "Giga" (Bach), and "Capriccio" (Scarlatti), Signor Fabbrini succeeded first and foremost in making extremely interesting, a result which the pianist, of all classes of performers, has the most difficulty in achieving. In these, too, were observed the exquisite delicacy of his pianissimo that has been noted before in his playing, in excellent contrast to the fire and vigor with which he invests more brilliant passages. To the five Chopin preludes, by the placing of which on his program Signor Fabbrini did his audience a great kindness, he gave a poetic coloring and an individual expression that made these delightful bits peculiarly appealing. In his own sonata for violin and piano (allegro cantabile, andantino espressivo, con l'rio all'ungherese, an important part of the program, Signor Fabbrini proved himself to be not only a musicianly performer, capable of giving highly artistic expression to the thoughts of other composers, but to have also musical ideas of his own well worth expressing and the ability to give them utterance. The sonata is a work full of charm. It betrays no emphatically modern tendencies but is throughout frankly and delightfully melodious. Each movement in turn holds the interest, and with the last, con brio all'ungherese, a good climax is attained; then one's thought goes back to the first movement and lingers there as on the one most thoroughly satisfying. Signor Fabbrini had the able assistance of Otto Meyer in the performance of his sonata. "At Evening" (Schumann) and "La Campanella" (Liszt), which closed the program, were two of the best numbers played by Signor Fabbrini, and the latter was followed by prolonged applause from the large and appreciative audience.

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A sacred concert was given at First Baptist Church Wednesday evening under the direction of Mrs. Clement C. Campbell. William G. Hammond's cantata, "Messiah Victorious," was sung by the chorus choir of the church, assisted by Alice Adrian Pratt, soprano; Mrs. James J. Mills, contralto; Matthew D. Crawford, tenor, and Henry E. Moran, baritone. An organ recital by Clement D. Campbell formed the first part of the program.

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Pupils of James A. Bliss and William H. Dale will appear in recital at First Unitarian Church Monday evening, April 22.

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Frederic Fichtel, pianist, and Claire Keeley, dramatic reader, will give a recital in Hudson, Wis., the last week of April.

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At the annual meeting of the Apollo Club for the election of officers E. J. Carpenter was reelected president; George L. la Vayea was elected vice president; George B. Eustis, secretary; I. D. Cooper, treasurer; W. C. Kuehne, librarian. The annual banquet of the club will be held the first week in May.

\*\*\*

Georgia Sherman will sing the role of Micaela in the presentation of "Carmen" in concert form at the music festival in Winona, April 25. The performance will be given by the combined Winona and St. Paul Symphony Orchestras and a local chorus of one hundred. The other soloists will be the regular soloists of the St. Paul Orchestra's spring tour, Madame Rothwell-Wolff, George Harris and Marcus Kellerman.

\*\*\*

A recently received prospectus of the Musical Art Club, of Little Falls, shows that club to be a flourishing and progressive organization, with Maybelle Brannen, a former resident of Minneapolis, as its president. The club

presents visiting artists in recital frequently during the season, and various Twin City musicians have appeared before the club since its organization; the last recital was a song program given by Marie Ewertsen O'Meara late in March. Mrs. Charles Weyerhauser, herself a soprano of more than amateur ability, who is at present the guest of friends in the two cities, is a moving spirit and interested supporter of the club.

\*\*\*

The last meeting of the Thursday Musical was held, according to custom, on Friday evening, and each member was given the privilege of bringing a guest. As a consequence, the First Baptist Church was filled to the doors. The program was given by Jessie Weiskopf, pianist, who has recently returned well equipped musically from study in Europe with Josef Lhevinne, and who gave a very creditable performance of Moskowski's barcarolle in G major and two movements of the Chopin concerto, op. 11; with second piano part played by Eloise Shryock; Clara Williams, soprano; Alma Johnson Porteous, contralto, and an octet of violinists. Two of the pleasant features of the program were the duets by Miss Williams and Mrs. Porteous: "Le Roi d'Ys" (Lalo) and "The Gypsies" (Brahms). "The Music of the Spheres," by Rubinstein, is a quartet for violins, that was played at a recent meeting of the club and repeated on this occasion with the addition of four more violinists. The eight who performed the work were Ruth Anderson, Marion Baernstein, Nellie Callender, Carolyn Clark, Helga Jensen, Lillian Nippert, Norma Williams and Verna G. Scott. Mrs. Porteous sang an interesting group of songs, including Grieg's "A Dream," "Three Melodies," by Reynaldo Hahn, "Delicusement" (Barthelemy), and "Chanson des Baisers" (Bemberg). Her voice seemed Friday evening to be lacking somewhat in resonance in the upper and lower registers, and to lapse occasionally from pitch, but the tones of her middle voice were rich and full. The atmosphere of the six songs was delightfully expressed and her French diction was excellent. Miss Williams sang a group of English songs with the purity of tone and graceful expressiveness that makes her work always charming, though there were times when her words were a little difficult to understand. Margaret Gilmor MacPhail accompanied the soloists admirably.

\*\*\*

At the Minneapolis School of Music, Oratory and Dramatic Art, Esther Jones Guyer, contralto, pupil of William H. Pontius, will give a program at the opening reception at the Unity House, Monday evening, April 22. Hortense Pontius-Camp will be at the piano. Haidee Twiford-Calvert, soprano, artist-pupil of William H. Pontius, is announced to give a program Saturday morning, April 27, at 11 o'clock. She will be assisted by Sumter Calvert, basso-cantante, with Hortense Pontius-Camp as accompanist. Muriel Haydon and Magdaline Dahl, so-

pranos, pupils of William H. Pontius; Ethel Hoff, pianist, pupil of Signa C. Olsen, and Fanny Kilbourne, reader, pupil of Mr. and Mrs. Charles M. Holt, will give a program at the Webster School, Wednesday, April 23. The following program will be given before the County Teachers' Association next Saturday, April 27, by Grace Chadbourne, soprano, pupil of William H. Pontius; Ruth Bell, contralto, and Edna Brunius Funk, pianist, of the faculty. "Duetto" (Mendelssohn), "Concert Etude" (MacDowell), Edna Brunius Funk; "At Dawning" (Cadman); "From the Land of the Sky Blue Water" (Cadman); "Because Your Heart Is Mine, Love," Ruth Bell; "Als die Alte Mutter" (Dvorak); "One Fine Day" ("Madama Butterfly") (Puccini); "Yesterday and Today" (Spross), Grace Chadbourne. Mary Lichter, soprano, pupil of William H. Pontius, and Mabel Rupert, accompanist, pupil of Wilma Anderson Gilman, assisted on a program given at the University Catholic Association last week. Piano pupils of Kate M. Mork will give a program Monday evening. One class of the pupils of Mr. and Mrs. Charles M. Holt gave an evening of readings, April 17. Those on the program were: Mary McAndrews, Clara M. Theisen, Fannie Kilbourne, Dorothy Kurtzman, Madeline Weldon, Katherine B. McCormick and Ellen Nye. They were assisted by Genevieve Brombach, pianist, pupil of Wilma Anderson Gilman. Alice O'Connell, of the faculty, is coaching a play at the Como Congregational Church, which is to be given early in May. Miss O'Connell is announced to read in Sauk Center, April 22. Pupils of Mr. and Mrs. Charles M. Holt will present "Hedda Gabler," Henrik Ibsen's four act tragedy, in the school hall on Friday, April 26.

MARY ALLEN.

## Klibansky Pupils' Recitals.

April 17 a dozen vocal pupils of Sergei Klibansky collaborated in an enjoyable recital at the American Institute of Applied Music, New York, Misses Bowman and MacMillan and Mr. Hardt at the piano. The program contained songs and arias by Verdi, Wagner, Von Weber, Tchaikowsky, Brahms, Mozart, Grieg, Ponchielli, Scarlatti and Weckerlin. It was admirably constructed, with a gathering increase of many admirable effects throughout. Voices of excellent timbre were represented on the program, ranging from delicate coloratura to a heavy dramatic contralto, and from a pleasant baritone-tenor to the robust male voice. As each pupil sang, he or she found special admirers, appreciative applause punctuating the offerings of the evening. The singers showed not alone promise for the future, but fine accomplishment for the present.

It is evident Maestro Klibansky believes in making haste slowly, applying the principles of Italian vocal art, supplemented by German thoroughness, and so producing real singers. Where all did so well, several deserve special mention, and these were Misses H. Stark, P. Syer, Ch. Raymond and Messrs. Louis Rousseau and R. H. Perkins. The other participants were: B. V. Guevchenian, Sch. Winetzky, Ida Forstein, Frederic Sniffen, Salomea Jerge, G. Schroeder and Miss Eubank.

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## MUSIC IN DES MOINES.

Des Moines, Ia., April 18, 1912.

Dr. M. L. Bartlett announces an all star course of concerts for the season of 1912-1913. October 25 the Alice Nielsen Grand Opera Company is to give a performance of Rossini's "Barber of Seville." Alma Gluck is to give a recital November 20. Adeline Genée is to give an evening of classic dances on January 27, 1913.

\*\*\*

Thursday evening of last week the Flonzaley Quartet gave a concert at the Drake Conservatory of Music before a large audience. The program included the Beethoven quartet in A major, op. 18; "Courante," by Glazounov; "Canzonette," by Haydn; Dvorák quartet in F major, op. 96. The performance of these musicians created the greatest enthusiasm.

\*\*\*

Genevieve Wheat-Baal has left town to begin her tour with the Minneapolis Symphony Orchestra.

\*\*\*

Ralph Lawton, pianist of the Drake Conservatory of Music, eclipsed all his previous efforts in the faculty recital he gave last week. His program consisted of numbers by Schumann, D'Albert, Gliere, Sapelnikoff, Debussy and Liszt.

\*\*\*

David Bispham's appearance in Des Moines last week was under the auspices of the Women's Club Chorus, of which Holmes Cowper is the director.

\*\*\*

The Fortnightly Musical Club gave an afternoon of delightful pleasure to its friends on Friday afternoon, April 12, the occasion being its second annual guest day. The marked improvement in the work of those giving the program was apparent, and the event was a brilliant one. The program committee of the club is composed of Mrs. L. R. Gaynor, Mrs. Eli Grimes, Mrs. George Polk Hippee and Elsa Rehmann. The afternoon was brought to a delightful close by the serving of dainty refreshments. Mrs. Jefferson Polk and Mrs. Frank Cummins presided over the tea service. Daisies made an effective spring decoration for the table and flowers in profusion were used throughout the house.

CAROLINE YOUNG SMITH.

## An Evening With American Song Writers.

Under the caption "An Evening With American Song Writers," Marian G. Spangler, mezzo-soprano, pupil of

H. W. Greene, of New York, gave an interesting and somewhat unusual program on March 25 at Harcourt Place School, Gambier, Ohio. The program, which was divided into six parts and consisted of eighteen songs, illustrated in a striking manner the evolution of the American song from the simple ballads of Revolutionary days and the touching melodies embodied in Civil War and plantation songs to the complex art songs of living composers. A pleasant and instructive feature of the recital was the reading of concise historical and explanatory notes as a prelude to each division of songs.

Miss Spangler's singing was characterized by artistic and sympathetic expression and by pureness of diction. The accompaniments played by Josephine L. Rhoades were artistic and in unity with the singing.

## MUSIC IN MEMPHIS.

Memphis, Tenn., April 18, 1912.

Jeanne Jomelli delighted a large audience at the Lyceum Theater, Tuesday night of last week. The prima donna's program was made up of English, German and French songs and arias, to which she very generously added a half dozen encores. Detained on account of high water, the singer did not reach the theater until 9 o'clock, but she was well worth waiting for. Harold Osborn Smith, Madame Jomelli's accompanist, added several excellently played piano solos. Madame Jomelli came to Memphis under the local management of Mrs. John A. Cathey.

\*\*\*

Lillian Wallace, a young musician of exceptional ability, was recently appointed organist at St. Peter's Roman Catholic Church.

\*\*\*

Mrs. S. H. Trezevant was hostess last Saturday afternoon at the meeting of the Repertoire Club.

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Mrs. Benjamin Parker, president of the Beethoven Club, is seriously ill at the Peabody Hotel.

NOLA NANCE OLIVER.

## Sarto to Sing in "Frithjof."

Andrea Sarto will sing the baritone part in Bruch's "Frithjof" Thursday evening, April 25, with the Passaic (N. J.) Glee Club, C. Mortimer Wiske, conductor.

## Pennsylvania College for Women.

The third Thursday afternoon recital at the Pennsylvania College for Women, Pittsburgh, was held on April 18, and devoted to numbers for piano and voice by pupils of T. Carl Whitmer and Elise Graziani. The following participated: Katherine McFarland, Helen Haines, Miss E. Rosenbloom, Mary Booth, Evelyn Knot, Martha Young, Katherine Dalzell, Hilda Wahr, Ionia Smith, Alice Maier, Eleanor Alston and Ruth Blackburn.

The April meeting of the New England Club was held at the home of Mrs. D. W. Kuker, Marlboro street, Pittsburgh, April 15. Cora Coolidge, dean of the Pennsylvania College for Women, gave a talk on MacDowell, and Elise Graziani, of the same institution, rendered the vocal numbers most charmingly. Mrs. T. Bernard, at the piano, was heartily applauded. The program was as follows: "Sea Pieces," Mrs. Bernard; "Thy Beaming Eyes," "Tell Me, Sweetheart," "Blue Bell," Madame Graziani; "To a Water Lily," "To a Wild Rose," Mrs. Bernard; "The Swan Bent Low," "A Maid Sings Light," Madame Graziani.

## Irvine Easter Reception.

At Jessamine Harrison-Irvine's Easter Day reception, Marion Eugenie Bauer, the composer, was guest of honor. Hans Barth played splendidly piano selections of Miss Bauer's, as well as his own compositions.

Mrs. Hamilton Gamble, soprano, sang a group of Miss Bauer's songs charmingly, as did also Siegfried Phillips, the baritone. Georges Vinetti, the French violinist, played delightfully a group of classics.

Mrs. Irvine appeared as accompanist with Vernon Archibald on April 16-18, and on April 21 with Umberto Sorrentino, at the Lyceum Theater, besides at several private engagements.

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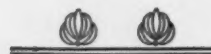
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